M
ANDREAS
BONOPO

COUNTY REFERENCE
HANLEY, STOKE-ON-TRENT

STAFFORDSHIRE
COUNTY REFERENCE
LIBRARY
HANLEY
STOKE-ON-TRENT

Stoke-on-Trent Libraries
Approved for Sale

chaffer.

STOKE-ON-TRENT
PUBLIC LIBRARIES

HORACE BARKS
Reference Library

THE

KERAMIC GALLERY.

THE KERAMIC GALLERY

CONTAINING

SEVERAL HUNDRED ILLUSTRATIONS OF RARE CURIOUS AND CHOICE EXAMPLES OF POTTERY AND PORCELAIN

From the Earliest Times to the beginning of the Present Century.

WITH

HISTORICAL NOTICES AND DESCRIPTIONS.

BY

WILLIAM CHAFFERS,

AUTHOR OF "MARKS AND MONOGRAMS ON POTTERY AND PORCELAIN," "HALL MARKS ON PLATE," ETC.

In Two Volumes.

VOLUME II.

LONDON:
CHAPMAN & HALL, 193, PICCADILLY.

1872.

S. 107 6

DRYDEN PRESS:
J. DAVY AND SONS, 137, LONG ACRE, LONDON.

PORCELAIN.

China.

In introducing the subject of Chinese porcelain, we will not trouble our readers with a detailed history of the Celestial Empire from its commencement, when *Pan Kou*, the first man, the Chinese Adam, ninety six millions of years before our era, undertook to settle the disputes of the elements as well as to separate heaven from the earth; nor will we dwell long upon the beings who succeeded him with serpents' bodies, dragons' heads with women's faces, or the dragons with men's heads. It is after these extravagant myths that the Chinese historians place the advent of *Tsang-Kie*, the inventor of letters, in the year 3468 before our era. In 2698 B.C. appeared the prince civilizer of the world—*Hoang-ti*. In his reign were discovered the mariner's compass, the spheres, the kalendar, and the invention of ships for navigation, the use of coins, &c.; the sciences of astronomy, geometry, arithmetic, &c. For these great services he was rewarded by Heaven, who in the words of Garth—

> Allots the Prince of his Celestial line,
> An apotheosis and rights divine.

One day the Emperor, surrounded by his principal ministers, was thinking about the important events of his reign, and how much had been accomplished, when an immense dragon descended from the clouds and placed itself at his feet; the Emperor and those who had assisted him in his wonderful discoveries got upon the sacred reptile's back, which forth-

with took its flight to the Celestial regions. Some ambitious courtiers wishing to be associated with their sovereign seized the beard of the dragon, but the appendage giving way, they were precipitated to the earth. *Hoang-ti*, touched with compassion, leant forward, and by the movement dropped his bow; this precious relic has been preserved with care, and is duly honoured on certain days of the year. Such fables as these, with some mixture of historical facts, shew an appreciation of services rendered, which are not confined to the male sex, for the wife of *Hoang-ti*, the Empress *Loui-tseu*, who instructed the ladies of the Empire in the art of raising silk worms, how to wind the cocoons, and afterwards to weave the silk into a cloth, suitable for making dresses; she too is ranked among the good genii, and handed down to posterity, as "the spirit of mulberry trees and silk worms."

This digression brings us to a point which is more immediately connected with our subject, for it was under this same Emperor, in the years 2698 to 2599 B.C., that *Kouen-ou* discovered the first secrets of the keramic art, which discovery was fully appreciated and its development anxiously watched. This pottery of *Kouen-ou* was not the true porcelain, but a sort of stone ware, for the researches of M. Jullien, to which we shall presently refer, place the invention of porcelain to about 185 B.C. A higher antiquity was, for a short time, thought to have been proved beyond dispute some years since, by the discovery of some little Chinese bottles in an Egyptian tomb of the eighteenth or twentieth dynasty, which had never been disturbed or opened before; M. Rosselini added his testimony to the fact of finding the precious relics; they were consequently eagerly sought after as incontestable proofs of the great antiquity of the art of making porcelain. The *savans* at first doubted them, because the character of the inscriptions upon the sides were not like the primitive writing of the Chinese. On closely questioning the Arabs of Cairo, whose particular speciality is the traffic in curiosities, they admitted that they had never found porcelain vases in the ruins or excavations, and that the greater number

of the bottles sold to travellers came from some place in the Red Sea. M. Medhurst, Interpreter to the English Government, at Hong Kong, went still further; aided by the Chinese letters, he desired to find the date of the literary fragments on the bottles, and he succeeded. One of the inscriptions ran thus: "The flowers which unfold their blossoms have brought us a new year;" this was found to be the fragment of a sonnet, written by a Chinese poet between the years 702 and 795 A.D. From that moment the reaction was precipitate, and some even ventured to hint they were made to contain snuff, and of quite recent make.

We are indebted to that eminent scholar, M. Stanislas Jullien, for a complete insight into the history of Oriental porcelain, by his translation of a treatise on the fabrication of Chinese porcelain, and a history of the Imperial manufactory of *King-te-chin*, which is prefaced by a valuable essay on the subject, with extracts from other Chinese authors. M. Stanislas Jullien is of opinion, that the porcelain of China was made about 185 B.C. We have said before that the Chinese fix the invention of pottery to the reign of *Hoang-ti*, in the year 2698 before the christian era, but porcelain was first invented under the Han dynasty, between 185 and 80 B.C., or about 1600 years before it was known to the western nations of the globe. Its progress was at first slow, but from the patronage of succeeding Emperors it gradually increased in perfection and beauty.

The word *pourcelaine* has existed in the French language since the XIVth Century, consequently long before the introduction of *Chinese ware* into Europe; the word was applied formerly to the calcareous concretion which lines the interior surface of marine shells, which we call mother of pearl. In the early inventories of the XIVth, XVth and XVIth Centuries, therefore, the word *pourcelaine* has this signification, and certainly does not apply to porcelain in our acceptation of the term. This appellation was probably given to the ware in the beginning of the XVIth Century, from its similarity to these marine shells, and is derived from *porcellana*, a word which

the Spaniards apply to cowrie shells, either because it conveyed a good idea of its milky white glossy and translucent appearance, or perhaps from an idea that the ware was actually made from a composition of these very shells. In fact this was a very general impression at that time, for Edoardo Barbosa, who died in 1576, says that it was made from marine shells and egg shells, buried in the earth for eighty or one hundred years. Jerome Cardan and Scaliger both state such was the method of making porcelain adopted by the Chinese. They kept the composition of porcelain a profound secret, and endeavoured to deceive travellers by all manner of wonderful tales.

Let us hear what a writer of the end of the XVIth Century says on the same subject, G. Pancirol:—"In past ages, this porcelain has not been seen; it is nothing more than a certain mass composed of plaster, eggs, shells of marine locusts, and other similar compounds, which being well mixed together is hidden secretly underground by the *pater familias*, who only reveals the place of its concealment to his children; there it remains eighty years without being exposed to the light of day, after which time his heirs disinterring it, and finding it properly prepared for working, they make it into those precious vases, so transparent and so beautiful to the sight, that no architect can find any fault with them. The virtue of them also is admirable, so much so that if poison be put into them they will immediately break. He who once buries this substance never digs it up again himself, but leaves it to his children, nephews or heirs, as a rich treasure of greater value than gold."

There are numerous manufactories of porcelain in China. M. Jullien enumerates fifty-six, but the principal establishment is that of *King-te-chin*. This was established as early as the VIth Century, and was then known as *Nan-tchang-tchin;* but its great importance dates from the time of the Imperial patronage accorded to it in the *King-te* period, when it was called *King-te-tchin* or the borough of *King-te*, this change occurred A.D. 1004. The Pere d'Entrecolles, a Jesuit, who

went into China to establish missions in many of the provinces, collected some valuable details of the manufacture of porcelain. These he fully describes in a letter to Pere Orry in Paris, in 1712, accompanied by specimens of the two principal ingredients—*kaolin* and *petuntse.* He visited the Imperial manufactory, and gives the following interesting account:—*King-te-tchin* wants only to be surrounded by walls to deserve the name of a city, and will bear comparison with the largest and most populous cities of China. There are eighteen thousand families, and more than a million of souls, it is situated on the bank of a fine river. The expense of procuring materials is very considerable, for everything consumed has to be brought a great distance; even the wood for the furnaces has to be taken a hundred leagues; provisions are also very dear, yet numerous poor families find employment, who could not subsist in the neighbouring towns. The young and the old, the lame and the blind, all find work, at which they can earn a livelihood by grinding colours or otherwise. Formerly there were only three hundred furnaces, now there are nearly three thousand. *King-te-tchin* is situated in a vast plain, surrounded by high mountains, from which issue two rivers, flowing into each other, which form a wide open basin. Here are seen two or three rows of boats, tied together stem and stern; these are employed either in ascending the river for materials, or in descending it to take the porcelain to *Iao-tcheou.* It is astonishing that in so densely populated a place, so abounding in riches, so much property, and such an infinity of vessels, not surrounded by walls, that it should be governed by only one mandarin, without the least disorder. *King-te-tchin* is distant about a league from *Feou-liang*, and eighteen leagues from *Iao-tcheou;* but the police is admirable: each street is superintended by one or more officers according to its length, and each officer has ten subalterns, who each take ten houses under their especial charge; if they do not keep strict watch, the bastinado is liberally applied. The streets are barricaded, and few if any strangers are allowed to sleep in the town, but must retire to

their boats, unless they can find some well known inhabitant to be answerable for their honesty and good conduct.

Lord Macartney, Ambassador to the Emperor of China, in 1792-4, says, that not far from the route taken by the English on their way to Canton, there was an unwalled city, called *King-te-chin*, where three thousand furnaces for the baking of porcelain existed, all lighted at the same time, which at night presented the appearance of a town on fire.

After this interesting account of the grand centre of the porcelain manufacture of China, it is with feelings of regret we close its history by stating that *King-te-chin* is now a heap of ruins: in the course of the recent disturbances which have convulsed the country; those dangerous rebels, the *Tae-pings*, sacked and pillaged the Imperial manufactory, destroying all the kilns and workshops; giving a fatal and irrecoverable blow to this particular industry in China.

Our account of Oriental porcelain would be incomplete, if we omitted to notice the Tower at Nankin. This pagoda is not so ancient as has been generally supposed, but there was a previous tower on the same spot; of what materials it was built we have no record. The porcelain tower of Nankin was constructed by the Emperor *Yong-lo*, 1403-1424; it was outside the town and called by the Chinese *The Temple of Gratitude*. The tower was octagonal, and consisted of nine stages elevated on a pedestal of the same form, the wall was 12 feet thick at the base and 8½ feet at the top; it was built of brick, encased with bricks or tiles of porcelain, enamelled only on the exterior surfaces with white; the frame work of the doors and windows were of yellow or green glaze, ornamented in relief with dragons; the quality of the ware being equal to that of which the ordinary vases are composed; each stage had a projecting cornice of 3 feet, and at each angle was a bell—making eighty in all—when agitated by the wind they produced a sound which at a short distance might have been taken for an Æolian harp; its height was 261 feet, and was ascended on the interior by a spiral staircase of 190 steps.

The Emperor *Khang-hi* visited it in 1664, and caused it to

be repaired. This celebrated structure, once the pride of Nankin, has been completely demolished by the rebels—the *Tae-pings*—who also sacked the town and devastated the whole country round. In Oliphant's narrative of the Earl of Elgin's mission to China and Japan, he gives an account of his visit to Nankin in 1858: "We passed the spot on which formerly stood the porcelain tower, but not a fragment is left to mark the site of this once celebrated monument."

We will take a hasty glance at the curious monsters and genii which so frequently figure upon the porcelain of the Celestial Empire.

The dragons, of which there are various sorts, some may even have been intended for the original monster Saurians, restored by Cuvier from the fossils which have been discovered, and are almost as incomprehensible to our ideas of propriety. These reptiles are generally represented with four legs, armed with powerful claws and a terrific head, scaly and with abundance of teeth. There was *Long*, the dragon of heaven; *Kau*, the dragon of the mountain; and *Li*, the dragon of the sea. The emperor, his sons and princes of the first and second rank, bear as their attributes a dragon with five claws; the princes of the third and fourth rank bear the same dragon with four claws; but those of the fifth rank and the mandarins are only allowed a serpent with claws, called *Mang*.

Khi-lin is an animal with his body covered with scales, his head is branched like that of the dragon, his four delicate feet have hoofs like the stag's, but his looks sadly belie him; he is of good omen and is so gentle and kind, that he would not step upon a worm in his progress.

The Dog of *Fo* must not be confounded with the kylin, he is much more ferocious, his feet are armed with claws, his gaping mouth display his sharp teeth, and he has a curly mane; something like a lion modified by Oriental imagination. He is the guardian of the thresholds of the temples.

The Sacred Horse. History relates that when *Fou hi* sought to combine the characters, so as to express the various forms of matter and produce of things physical and intellectual,

a wonderful horse arose from the river, carrying upon his back certain signs from which the philosopher formed the eight emblems, which have retained the name of the source of characters.

Fong Hoang is a singular and immortal bird which lives aloft in the air, and only approaches mankind to announce happy events and prosperous reigns; its crested head and silken plumes on its neck and peacock's tail make it easily known. This bird was anciently the symbol of the sovereign of China, but the dragon with five claws was afterwards substituted, and it has become the emblem of the Empresses.

Many other symbolical animals are found representing months of the year or signs of the zodiac: thus for November, the rat; December, the ox; January, the tiger; February, the rabbit; March, the dragon; April, the serpent; May, the horse; June, the hare; July, the ape; August, the hen; September, the dog; and October, the wild boar. The white stag for longevity, also the crane, which they say prolongs its existence to the extreme limits and bestows the most feeling cares on its aged parents. The mandarin duck, which is so much attached to its mate that he dies in despair if he be separated; thus this duck is the emblem of conjugal fidelity and a happy union.

Cheou lao, the god of longevity, is represented with a venerable head, the upper part monstrously elevated, smiling face and long white beard, sometimes seated on a white stag, he holds in his hand the fabulous tree *Fan tao*, which flourishes for 3,000 years and produces fruit 3,000 years afterwards, and in the other he holds a fan or leaf; if he is surrounded by mushrooms *(ling tchy)*, he is emblematical of immortality.

Pou tai, the god of contentment, is of a more jovial character, leading us from elevated thoughts to physical and material enjoyments; a corpulent man with half closed eyes and open laughing mouth, apparently half inebriated, holding a fan, the divine emblem.

Koung tseu, Confucius, is of a more refined order, who, shocked at the moral disorder of the people, applied himself

to improve their social state, in revealing to them ancient laudable customs, making laws, and reviving the sayings of the sages of antiquity.

He is represented seated or standing in a tranquil attitude, with a simple cap worn by literary men, holding a roll of MS. or a sceptre of good omen. He is also seen on many vases as a poet or orator, surrounded by objects relating to his most renowned works.

Pou-tai, the god of contentment just described, is called by some, the god of porcelain. Of this deity, le Père d'Entrecolles relates the following story: "A certain Emperor issued orders for some porcelain to be made after a special pattern given by him. It was represented to the Emperor that the thing was impracticable; but all remonstrances were useless; *it must be done.* The unfortunate potters strove hard, and wasted both their time and money vainly attempting to produce this piece of china, for which they only received blows and reproaches. At length, in a fit of despair, one of them cast himself into the burning furnace, and was instantly consumed. By this human sacrifice the porcelain came from the kiln more perfect than any ever before made, and exactly what the Emperor had desired, and he was appeased. The immolated victim passed afterwards for a hero, and became the god who presides over the porcelain manufacture."

The porcelain of China is composed of two earths, the one a decomposed felspathic rock called *kaolin*, and another rock of the same geological origin, mixed with quartz, called *petuntse.* There being a perfect identity between these elements, they both harmonize so completely that they have an equally resisting power when placed in the kiln. The *kaolin* used in making this porcelain is much softer than *petuntse* when dug out of the quarry, yet it is this which, by its mixture with the other, gives the strength and firmness to the work.

The Père d'Entrecolles relates, that some Europeans having procured a quantity of *petuntse* privately in China, upon their attempting to make porcelain when they returned

to their own country, could not succeed for want of the *kaolin*, which the Chinese being apprized of, said humorously that the Europeans were wonderful people to go about to make a body whose flesh was to sustain itself without bones.

The vases of the *Hong-Wou* period, 1368-1398, and those of *Yong-lo*, 1403-1424, are generally rude in design and of imperfect fabrication. Under *Siouen-te*, 1426-1436, a vast improvement is perceptible; the paste and the decoration are of a remarkably fine quality, and they are frequently met with. The best period, however, of Chinese art is the *Tching-hoa*, which continued down to 1487.

The most ancient mode of decoration was the blue *camaieu*, and it is still much esteemed in China; it was executed on the ware, simply dried before the glaze was applied, and then placed in the kiln; being all completed in one baking *au grand feu*, the painting thus executed became imperishable.

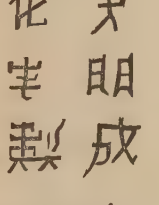
It is on this blue ware the greater number of the Chinese characters are found denoting the period in which they were made. The cobalt on the earlier pieces was not so fine as on those of the *Siouen-te* and *Ching-hoa* periods, which are now much sought after. It is extremely difficult to tell even the approximate date of the coloured pieces, especially as there was a conventional method of decorating them which had been practised from time immemorial; the painters worked according to given models or patterns, and the monsters, deities or flowers and landscapes were of the same uncouth and rude designs, placed in successive ages upon the ware.

Le Père d'Entrecolles tells us the manner of painting vases in China, and how the different parts of a landscape on one vase were intrusted to various hands according to their ability to paint special objects mechanically. He says—"One is employed solely to form the coloured circle which is seen round the border of the ware, a second traces the flowers in outline, which a third fills in with colour; another excels only in painting the water and the mountains, while the next is only competent to pourtray birds or animals."

INSCRIPTIONS.

The marks found upon Chinese porcelain are of two sorts; one in Chinese characters or letters designating the period or reign of the Emperor in which it was made, called *nien-hao;* the other by paintings, emblems or words indicating the painter of the piece, its special use, or the place of its manufacture.

It will be needless here to give a full description of the Chinese methods of indicating the dates, which can only be done by a chronological table of all the dynasties and periods. (See Chaffers' *Marks and Monograms on Pottery and Porcelain.*) We will, however, endeavour to explain the meaning of the six marks which are frequently found on porcelain. These marks indicate a period or cycle, and tell the dynasty and the name of the period or motto adopted by the Emperor.



The Chinese characters here given represent the six letters to which we allude, and form the full dynastic inscription. The Chinese invariably read from right to left, downwards; the length of the column is arbitrary, but on vases inscriptions of six words are disposed in three columns of two or in two columns of three words, always commencing at the top right-hand corner downwards; thus—the two first, 1 and 2, *Ta-Ming*, express the dynasty of Ming, which lasted from 1368 to 1615; the two next, 3 and 4, *Tching-hoa*, tell us the period within that dynasty, when the Emperor reigned, namely, 1465 to 1487; the two last, 5 and 6, *Nien-tchi*, signify *made during the period.* These two words are invariable, and are affixed to all the dynasties or periods indiscriminately. In this instance the Emperor's name was actually *Tchun-ti.*

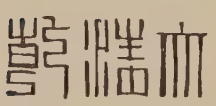
4	1
5	2
6	3

Every Emperor, when he comes to the throne, assumes a distinguishing appellation which denotes at once the Emperor and the period of his reign. This appellation or period is therefore (as we see) placed upon the china instead of the name of the Sovereign. Thus the last reigning Emperor's designation signified literally "The glory of the right way." The present Emperor is designated "Universal abundance."

SEALS OR STENCILLED STAMPS.

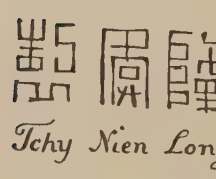
These characters of the square seal form (*siao-tchouan*) were from the commencement of the XVIIIth Century either stamped in the ware or stenciled in red, instead of the inscriptions in regular characters (kiai) which we have just described. These signs, composed of rectangular lines, are better adapted for seals or stamps, the lines of the ordinary characters being lengthened and made angular instead of curved to suit the squareness of the seal.

This form of the characters is very difficult to read even by the Chinese themselves, unless they are taught; but there is a certain similitude which will assist us in deciphering them.

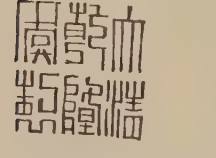


Kien Thsing Tai

This inscription is on a cup belonging to the *Kien-Long* period, 1736-1795, in the seal character; it is in a horizontal line from right to left, which is divided into distinct characters. It reads thus: *Tai-thsing Kien-long Nien-tchy*. The same inscription grouped in its square form would be thus represented.



Tchy Nien Long



5 Nien	3 Kien	1 Tai	} 1736-1795.
6 Tchy	4 Long	2 Thsing	

Various other inscriptions are found upon vases, as "The house of humanity and concord;" "Porcelain of the palace;" "*Ou*, the old man who lives in solitude;" "Riches, high rank, and an eternal spring;" "A fine vase for the use of rich and noble people;" "Curious objects for antiquaries;" "A fine vase of the Hall of Jade;" and various others of similar character, lines or verses from Chinese poets, &c.

Other marks or devices of certain fabriques are given in Chaffers' *Marks and Monograms on Pottery and Porcelain.*

VARIETIES.

A sort of very hard stone-ware, covered with a thick glaze, may be the most ancient description seen at the present day. The surface is covered with a semi-opaque glaze which is called *celadon* by the French, and which varies in colour from a russet gray to a sea green. The glaze of this ware is frequently seen crackled all over in irregular lines, which is termed in England *crackle.* This crackle China is the most esteemed of Oriental porcelain, although it arises from a *defective* cause.

The same effect may be easily produced upon all terra cottas of which the paste is more sensible to the changes of temperature than the exterior coating or glaze. In fayence this accident is of frequent occurrence; the red porous clay being more expansive, draws away the enamel, which, being less elastic, is separated in fragments, the greater the resistance the more they are multiplied. Now one of the qualities of porcelain is precisely to avoid this double action. Its paste is composed of a felspathic rock, decomposed and infusible, called its *kaolin;* cover or glaze comes also from a felspathic rock, slightly crystallized; these melt and assimilate together harmoniously in vitrification, and a complete affinity is evident between the two elements of porcelain. Nevertheless the Chinese, in modifying the glaze, are able to render it more or less expansive and to break the harmony between its own shrinkage and that of the paste or body it covers.

Hence the crackle, at the option of the potter, is made of large, middling or small size.

Various kinds of crackle are thus produced, sometimes upon one and the same piece, as by exposing the porcelain or portions of it when at its greatest heat to a sudden contact of cold or with water, large fissures may be obtained. These cracks are sometimes filled in with black, red, chocolate, or purple colours.

Others may be classed among the curiosities of porcelain—for example, cups or bowls which have an outer reticulated

coating, pierced or cut out into arabesques, completely insulated from the inner vessel, except at the rim at top and bottom where it is joined; these have been used for tea or hot liquids, and may be held in the hand *with impunity*, notwithstanding the heat enclosed within it.

Another variety consists in cutting or punching out pieces of the paste or body of the ware before it is baked, in patterns; the pieces so cut out are small ovals like grains of rice placed in stars, rosettes, &c., more or less multiplied. The vase so ornamented is dipped into the glaze which fills up all these small holes, and then placed in the kiln. The pattern, being much more transparent than the body of the ware, is distinctly seen, but especially so when held to the light.

Another beautiful effect is produced by means of the glaze itself, which is of a light or dark shade according to its intensity or thickness; for example: a fish, animal, or other object is stamped incuse on the upper surface of a plate, it is then filled in with a coloured glaze and vitrified, and is consequently shaded according to the thickness of the glaze on each portion of the design, the surface being perfectly smooth.

Vases are sometimes seen separated in the middle into two pieces, (which must have been cut while the clay was soft), completely dividing the upper from the lower half—in arabesques and dove-tail patterns, in such a manner, that although separate, they cannot be altogether removed from each other: the wonder is, that in the baking, the edges in juxtaposition should not have become again cemented together.

The Chinese themselves are great forgers, and endeavour to impose not only upon the Europeans, but upon their own countrymen, many of whom are great amateurs, and are willing to pay extravagant prices for ancient examples of porcelain, especially if made by a celebrated potter; as much as 10,000 francs have been sometimes given at a public sale for a choice example. This talent of counterfeiting works of art has in some instances given such a reputation to the author, that his copies have produced prices equal to the value of the original. M. Stanislas Julien gives an anecdote of an artist

named *Tcheou-tan-tsiouen*, who excelled in imitating antique vases. One day he embarked in a merchant vessel at *Kin-tchong*, and landed on the right bank of the river *Kiang;* as he passed onwards to *Pi-ling*, he went to pay a visit to *Thang*, who was the President of Sacrifices, and begged permission to examine carefully and leisurely an ancient porcelain tripod of *Ting*, which formed one of the treasures of his cabinet. With his hand he obtained the exact measurement; he then took an impression of the veins of the tripod by means of a paper which he hid in his sleeve, and returned immediately to *King-te-tchin*. Six months after he came and paid a second visit to Signor Thang. He drew from his pocket a porcelain tripod, and thus addressed him: "Your Excellence possesses a tripod perfume vase in the white porcelain of *Ting*, I also have a similar vase." Thang was struck dumb with astonishment, he compared it with the ancient tripod which he religiously preserved, and could not detect a hair's difference between them. He then applied the foot and cover of his own vase to the counterfeit, but they fitted with wonderful precision. Thang then asked him where he had procured this remarkable piece. "Some time since," said *Tcheou*, "having requested permission to examine your tripod at leisure, I took with my hand all its dimensions. I protest to you that it is an imitation of yours, I do not desire to impose upon you." The false tripod was bought at a high price, and the amateurs of the XVIth and XVIIth Centuries (*Tcheou* lived about 1567 to 1619) did not hesitate to pay a thousand ounces of silver (7,500 frs.) for one of the works of this celebrated potter.

PORCELAIN.

Japan.

THE Portuguese traded with Japan as early as the year 1534; but in consequence of their attempts to convert the inhabitants to Christianity, their intrigues and secret conspiracies against the Government, and last, not least, their interference with the decoration of the porcelain by painting upon it (or rather inducing their proselytes so to do) sacred subjects, such as legends of saints, &c., they were eventually expelled the country in 1641, and some forty thousand of their Christian converts proscribed and massacred.

The Dutch afterwards succeeded in obtaining the confidence of the Japanese, and founded a monopoly of the trade with them, deriving from that source a most lucrative branch of commerce, exporting porcelain to all parts of Europe, to the exclusion of every other European power, which they have retained for more than two centuries.

Our information as to the origin of making porcelain in Japan is very scanty, and we are indebted principally to Dr. Hoffman of Leyden for what we know on the subject; he published a history of the principal porcelain manufactories in 1799, which is appended to M. Stanislas Julien's account of those of China: it was a translation from a Japanese work. He says it was to a Colony of Coræans established in the

province of Omi, in the island of Nippo, in the year 27 B.C., that the introduction of this art is attributed. About the same epoch there lived in the province of Idsoumi, situated like that of Omi in the Island of Nippo, a man named *Nomino Soukouné*, who made in pottery and porcelain, vases and notably figures of the size of life, to substitute for slaves, which it had been previously the custom to bury with their masters. *Nomino* received as a recompense authorisation, to take the name of *Fazi*, in the Coræan language *Patsi*, artist workman.

Under *Sei-wa* (859-876 A.D.) the number of fabriques increased considerably.

Under *Syoun-tok* (1211-1221), a Japanese potter named *Katosiro-ouye-mon* commenced the making of small vases to preserve tea, but for want of a better process, he placed them in the kiln on their orifices, which consequently appeared as if they had been used and were little cared for. Desirous of improving himself in the art, *Katosiro*, accompanied by a Bonze or Buddhist monk, visited China in 1211, with orders from his government to make himself acquainted with all the secret processes of the manufacture which was at that time brought to so great perfection there.

On his return, he made such important improvements in the composition and decoration of porcelain that henceforth it became superior in many instances to the Chinese, especially in the fabrication of the best specimens, upon which much time and labour were bestowed. The porcelain of Japan is very much like that of China, but the colours are more brilliant on the fine pieces, a better finish and the designs more of the European character, the flowers, birds, &c., being more natural, and the kylins, dragons, and other monsters less hideous; the paste is of better quality, and a purer white, especially in the XVIIth and XVIIIth Centuries.

Perhaps the most beautiful of all the porcelain made in Japan is the *egg shell*, so called because it is extremely thin and translucent, yet so compact that it can be formed into large vases, as well as plates and bowls or cups.

The small cups without saucers, which are usually placed upon *présentoirs* of lac, are seldom painted on the exterior, but within is frequently found a fillet of gold; and slight sketches in blue or gold indicating the outline of a mountain, then the sun, and clouds, and a line of birds taking flight, or sometimes, animals all in outline. On other pieces are birds, flowers, and animals delicately painted in colours.

The art has been continued to the present day; those beautiful and extremely delicate cups and saucers, thin as paper itself, are frequently seen covered on the outside with a casing of bamboo threads woven together, and the larger basins and covers of the same thin texture.

All these are produced now, as well as in ancient times, at Imari in the province of Fizen. It is not in the village itself where these manufactories are established, but as many as twenty-four or twenty-five are situated near the mountain of *Idsoumi-yama*, whence the kaolin is obtained of which the vessels are made. M. Hoffman enumerates twenty-five of these fabriques which were celebrated in the last century, being all in the island of *Kiou-siou*.

LAC.

The Japanese excel in a particular fabrication which is almost peculiar to them: the *lac*, usually called *Lac Japan*. This *lac* is a resinous gum which exudes from certain trees, especially the *Rhus vernix*, and it is called by them *Ourousi-no-ki*. This varnish is applied by them to a great variety of materials, with an incontestable superiority to other nations; and is sometimes inlaid with delicate pieces of mother-of-pearl, artificially coloured, to vary the lustrous effect in landscapes and flowers, birds of rich plumage, &c., the leaves of the trees and feathers of the birds in many instances being separately inlaid. The usual colours are red, brown, and black of various shades, and gold is used upon it with wonderful effect. *Lac* is frequently applied to porcelain vases, either entirely covering the surface, or only partially, in gold lac in relief.

Crackle china was made in Japan as well as in China from a very early period, and frequently painted with flowers, landscapes, and birds. An early writer says, "The ancient crackle vases are much esteemed in Japan. To obtain a veritable crackle vase, amateurs do not hesitate to give a thousand ounces of silver (£300). It is not known under what dynasty they commenced to fabricate the crackle perfume vases; under the foot of some there is a bright iron nail which never rusts."

What few marks are found upon this porcelain are not understood, but they much resemble the Chinese characters.

There are, however, some indications upon the Japanese porcelain which are never met with upon the Chinese; these consist of three, five, seven, or more dots or points in relief on the backs of large dishes or plates, which are caused by the points of support on which the pieces rested in the kiln.

SATSUMA in Japan, which was bombarded by the English some few years since, produces a peculiar description of pottery; numerous specimens were brought to this country by the officers, but our attention was more particularly directed to this fine pottery at the Exposition in Paris in 1867. The paste is hard and compact, of yellowish white, slightly tinted with rose colour; the glaze which is transparent is cracked here and there, which gives it a particular and harmonious appearance. The paintings are highly finished in the European taste with landscapes and flowers, but still with the Chinese peculiarity of avoiding regularity as to centres and balance of subjects in their designs.

Figs. 171 and 172 represent a bottle and a bowl of this ware of recent manufacture, now in the South Kensington Museum.

PORCELAIN.

Italy.

PORCELAIN has this distinguishing characteristic, that when held up to a strong light it appears translucent, unlike fayence, which is perfectly opaque. Its fracture is hard and white internally, like a broken piece of alabaster.

Porcelain of soft paste has the appearance of an unctuous white enamel like cream; it is also to the touch of a soft, warm and soapy nature, something like the surface of fine fayence. The *pâte tendre* is also soft in another sense, being unable to bear so great a degree of heat in the furnace as hard porcelain. The soft paste may therefore be easily cut or scratched with a steel point or a file, which would have no effect upon the hard paste; it is consequently liable to become much scratched by frequent use. The hard paste or true porcelain is of the whiteness of milk, and feels to the touch of a hard and cold nature, and is somewhat heavier than the soft; underneath the plates and other pieces the rim or edge is left unpolished, or without glaze.

The painting upon porcelain is executed after the ware has been baked, whilst in a biscuit state, the piece to be painted is dipped into a diluted glaze, which readily absorbs the water, leaving on the surface a thin coating of components which quickly dries into a solid shell, uniformly thick over all its parts, and sufficiently firm to bear handling without being rubbed off during removal into the seggar or case which protects it in the kiln.

The amateur must be upon his guard in collecting porcelain, and not place too much reliance on the marks which he may find upon the ware. When the mark is not indented on the paste, or baked with the porcelain when at its greatest heat (*au grand feu*), it gives no guarantee for its genuineness. The mark was nearly always affixed before glazing. It is necessary in forming a correct judgment of the authenticity of a piece of valuable china, such as Sèvres, that many things be taken into consideration. First, above all it is most important to be satisfied whether the porcelain be of hard or soft paste, and whether such description of paste was made at the particular epoch represented by the mark; then, if the decoration be in keeping with the style adopted at the time indicated; the colours, the finish, the manner of decoration, and various other *indicia* must also be taken into consideration.

FLORENCE.

The first successful attempt in Europe to imitate porcelain was made at Florence as early as 1580, under the auspices of Francesco I. de Medici, but it was not so hard as that of china; that is to say, composed of *kaolin* and *petuntse*, but a soft paste and *translucent*, which is one of the principal tests of porcelain. For some reason, the manufacture of this porcelain was abandoned after the death of the inventor. This Medici porcelain is now very scarce; there are not more than thirty pieces known. The mark found underneath these pieces represents the cathedral at Florence painted in blue.

Examples in the South Kensington Museum.

Fig. 173. Plate, deep centre, painted in blue with flowers; flowers also on the reverse, and a device of a ball with three flaming rays and short spikes between. Marked at the bottom in blue with the cathedral of Florence and the letter F. About 1600.

Fig. 174. Bowl, painted inside and out with blue flowers. Marked with the cathedral and the letter F. About 1600.

Fig. 175. Cruet for oil and vinegar, scroll ornament in blue; on each spout A and O (Aceto and Oleo). About 1600.

DOCCIA.

The manufactory of Doccia was founded in 1735 by the Marquis Carlo Ginori, contemporaneously with the Imperial manufactory at Sèvres. About 1760 it rose to great importance, and large groups were executed from the models of the most celebrated sculptors. In 1821 the moulds of the Capo di Monte porcelain were transferred to Doccia.

During the last ten years, the fabrication of the imitative Capo di Monte ware of the XVIIIth Century, in coloured *mezzo-relievo*, has been brought to great perfection, as well as the successful imitation of the maiolica of Xanto and Maestro Giorgio of the XVIth Century, by the invention and introduction of the metallic lustres in the colouring. These important results were obtained and perfected by Giusto Giusti, a pupil of the Doccia school, to whom honourable mention was accorded in the London Exposition in 1851, as well as in that of Paris in 1855. He died suddenly in 1858.

The Doccia manufactory is particularly distinguished by the variety of its productions and successful imitations of the maiolica of the XVIth Century, of the Capo di Monte porcelain bas-reliefs, the reproductions of Luca della Robbia, and Chinese and Japanese porcelain.

The marks employed are a star or the word GINORI printed or stamped on the ware. Fig. 176 is a tea pot, painted with flowers, in the possession of Lady Charlotte Schreiber.

NAPLES.—CAPO DI MONTE.

This manufactory was founded by Charles III. in 1736. It is considered of native origin, as the art, which was kept so profound a secret in Dresden, could, at that early period,

have scarcely had time to be introduced here, the character of its productions being also so essentially different. The King himself took great interest in it, and is said to have worked occasionally in the manufactory. The beautiful services and groups in coloured relief are of the second period, *circa* 1760.

The earliest mark is a fleur-de-lis, generally roughly painted in blue, as in the margin. These marks have been hitherto considered as denoting the ware made at Madrid only, but the fleur-de-lis was used both at Capo di Monte and Madrid.

The mark of the second period under the patronage of Ferdinand IV, 1759, is N for NAPOLI under a crown, graved in red or blue on the moist clay.

A later mark used about 1780 is composed of the initials of Ferdinandus Rex, either in monogram or separately under a crown.

Some pieces of a later date are marked with the name, stamped, of GIUSTINIANI, mostly in the Etruscan style, after paintings or forms of specimens found at Herculaneum.

Examples.

Fig. 178 is a cup and saucer painted with the signs of the zodiac, blue and gold borders. The saucer has a figure of Time, and the motto, "Mon amitié lui survivra;" mark F. R. crowned; in Rev. T. Staniforth's collection.

Fig. 179 is a Capo di Monte vase, with green ornaments, on gold ground, and medallions of figures; mark a fleur-de-lis. One of a pair in the possession of Mr. Chas. Dickins.

Fig. 180. Saucer, with portrait of Ferdinand IV. and legend; mark N crowned; Lady C. Schreiber's collection.

Fig. 181. Cup, painted with flowers; Rev. T. Staniforth's collection.

Fig. 182. Cup and saucer, landscape and figures; mark N and crown: Mr. C. W. Reynolds's collection.

Fig. 183 is a coffee pot, with classical subjects.

Fig. 184. A milk pot, with lake *camaieu* landscapes.

Fig. 185. A cup and saucer, view of the Bay of Naples; these are in the collection of Mr. Walker Joy.

TREVISO.

There was a manufactory of soft porcelain here, probably established towards the end of the last century, carried on by the brothers Giuseppe and Andrea Fontebasso. Sir W. R. Drake has in his collection a coffee cup of soft porcelain inscribed "*Fabbrica di Giuseppe ed Andrea Fratelli Fontebasso in Treviso. Gaetano Negrisole Dipinse*, 1831."

Fratelli Fontebasso, marked in gold on a porcelain écuelle, blue ground, with gold fret borders and oval medallions of Italian buildings, landscapes and figures; in the possession of the Rev. T. Staniforth, of Storrs, Windermere. See fig. 186.

F.F.
Treviso. 1799

The marks are on a porcelain coffee cup and saucer, the cup painted with a garden scene, with a man and woman holding flowers, the former holding a bird, the latter a cage; at bottom "Gesner, Id. xiii." The saucer gilt only, and marked underneath "Treviso," in blue, the other is red; in the collection of Mr. C. W. Reynolds. See fig. 187.

G.A.F.F.
Treviso.

TURIN.—VINEUF.

This manufactory was established about 1770. Vittorio Amedeo Gioanetti was born in Turin in 1729; he was a professor of medicine, and took his degree as doctor in 1751, and a public testimonial was accorded to him in 1757. He was subsequently elected Professor of Chemistry in the Royal University, and was a successful experimentalist. It was about 1770 that he established a manufactory of porcelain at Vinovo or Vineuf. Attempts had been previously made, but they were unsuccessful, and it was not until Gioanetti applied

himself to the manufacture that it succeeded perfectly. In the "*Discorso sulla fabrica de porcellana stabilita in Vinovo. Turin*, 1859," will be found a description of the various earths and clays of Piedmont as described by Gioanetti himself. It was noted for its fine grain and the whiteness of its glaze, as well as the colours employed. The cross alone in brown, is on a cup and saucer, painted with the arms of Sardinia and gilt borders; in Mr. A. W. Franks' collection.

TURIN. Vineuf. The letters sometimes found on this porcelain stand for Dr. Gioanetti. These marks are usually graved in the paste, but occasionally coloured.

Fig. 188 is an écuelle, ornamented in gold, with initials and the Royal arms; Mr. C. W. Reynolds' collection.

VENICE.

Porcelain of soft paste was made here probably about 1720. The first proclamation we have any record of, was made in 1728, offering facilities and privileges to any persons who would undertake such works, and all subjects or foreigners who desired to introduce into the city of Venice manufactories of fine earth or porcelain and fayence in use in the East or West, were invited to compete. At the date of this proclamation a porcelain manufactory did actually exist in Venice, but the exact time of its establishment is not known.

The "Casa excellentissima Vezzi" was founded by Francesco Vezzi, a goldsmith of Venice. He invested the sum of 30,000 ducats in a porcelain company, amongst whose shareholders were Luca Mantovani and others, including, there is reason to believe, Carlo Ruzini, who reigned Doge from 1732 to 1735. Francesco Vezzi died on the 4th May, 1740. The site of the Vezzi manufactory was at St. Nicolo in Venice. How long after Vezzi's death the manufactory of porcelain was carried on does not appear, but judging from the state-

ments made to the Senate in 1765, it did not long survive him, and the secret of his process for making porcelain had evidently not been disclosed.

It is recorded that the cause for that manufactory not being permanent, but sinking "into inactivity and decay," was the fact that it was dependent on the purchase of porcelain paste in foreign countries.

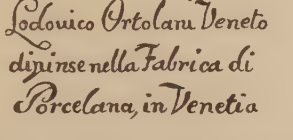
Materials for making porcelain were to be obtained in the Venetian dominions, but not such as to produce the *hard* or Oriental porcelain; they therefore procured it from Saxony, and probably also some of the workmen, which will account for the fact that the "Casa excellentissima Vezzi" produced both *hard* and *soft* paste.

To the Vezzi manufactory we must refer all the pieces marked in red or blue with Ven[a], or other contractions of the word VENEZIA. They are painted with masquerades, grotesque Chinese figures and decorations in relief, flowers, birds, arabesques and geometrical patterns in colours, statuettes, &c., especially the Venetian red which pervades all the decorations, the handles, borders and mouldings being sometimes covered with silver or platina, producing the effect of oxidized metal mountings. Another striking peculiarity in the decoration of porcelain of this period is a border of black or coloured diaper work formed by crossed lines, and in the interstices small gilt points or crosses bordered by scrolls. These specimens are mostly of hard paste in form of bowls, plates, tureens, &c., and by some connoisseurs have been taken for Dresden, whilst others have hesitated between Venice and Capo di Monte; but they are doubtless of Venetian make and decoration; being unmarked, our only means of judging is by comparison. One fact is, however, clear, which has hitherto been doubted by some, viz., *that both hard and soft paste were made not only by the Vezzi, the Hewelckes and Cozzi at Venice, but by the Antonibons at Nove.*

A beautiful example of this porcelain is represented fig. 193. A vase and cover of hard paste painted in lake *camaieu*,

heightened by gold, with a continuous landscape; the peculiar border, noticed above, with marks and interlaced bands, is shown on the cover; the edges, knob and flutings are raised and plated with silver or platinum, which when tarnished can be cleaned with a leather; in the possession of Mr. W. Chaffers.

The signature of Ludovico Ortolani, a Venetian, painted at the porcelain manufactory in Venice. This was the Vezzi *fabrique*, *circa* 1740. It occurs on a saucer painted in lake *camaieu*, with a lady seated, holding a bunch of grapes and a tazza, and Cupid (symbolical of autumn), border of leaves, scrolls and birds; in Mr. Reynolds' collection. See figure 189.



After the Vezzi manufactory had ceased to exist we have no documents to prove that any efforts were made to introduce the manufacture of porcelain into Venice until December, 1757, when a petition was presented to the Venetian College by Frederick Hewelcke and Co., who stated that the sale introduced and directed by them in Dresden of Saxon porcelain had been carried on in a very flourishing manner, but that in consequence of the then existing war (the seven years' war which commenced in 1756), they had been obliged to abandon Saxony and to seek in a foreign country "a peaceful refuge convenient for the exercise of their art." They prayed that exclusive permission for twenty years might be accorded them to manufacture in some convenient spot Saxon porcelain (*Porcellana di Sassonia*) of every kind, form and figure, with exemptions from taxes, for the exercise of their art during that period.

On the 18th of March, 1758, the decree granted to the Hewelckes the privileges they had requested. It seems to have proved eventually *unfortunate*, and at the termination of that war, which had brought them to Venice in 1753, they returned to their native country.

In 1765, the Senate granted to Giminiano Cozzi, in the Contrada di San Giobbe, Venice, protection and pecuniary

assistance in carrying out a manufacture of porcelain. Cozzi's first efforts were directed to imitate the Oriental ware; he states in his petition that he founded his anticipations of commercial success mainly on the fact that he had discovered at Tretto in Vicentina, in the Venetian territory, clay suitable for the manufacture.

A very large trade was carried on for nearly fifty years. The pieces produced at Cozzi's manufactory were marked with an anchor in blue, red or gold, and are still frequently met with, although specimens of his best products have become scarce. They consist of statuettes

in biscuit, in glazed white porcelain, and of coloured groups, vases, &c. The gilding on Cozzi's porcelain is especially fine, the pure gold of the sequin having been used in its decoration. We have imitations of the porcelain of other countries, Saxony, Sèvres, Chelsea and Derby; the imitations of the Oriental are astonishing. The Marquis D'Azeglio possesses some examples of the coloured groups as well as the glazed white figures; in fact, specimens of nearly all the varieties of Venetian porcelain we have been describing are to be found in his historically interesting collection.

Cozzi's manufactory ceased in 1812. Since that date there does not appear to have been any porcelain made in Venice, but at Nove they still continued making porcelain for more than twenty years later. Lady Charlotte Schreiber has a splendid set of five porcelain vases of the Cozzi period, the centre being 17 inches high, the others 13½, beautifully painted with bouquets of flowers, mask handles with festoons of fruit in relief. All these pieces are marked with the red anchor. See fig. 190.

Fig. 191 is a cup and saucer, painted with fruit, belonging to Mr. Walker Joy.

Fig. 192. A pair of small figures of the Seasons; Lady C. Schreiber's collection.

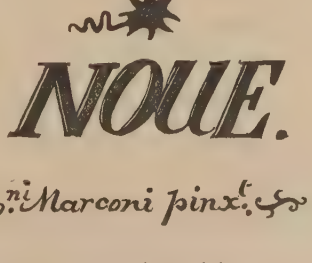
NOVE.

The manufacture of porcelain at Nove may be traced back as far as the 12th January, 1752, at which time Pasqual Antonibon brought from Dresden a certain Sigismond Fischer to construct a furnace for making porcelain in the Saxon style.

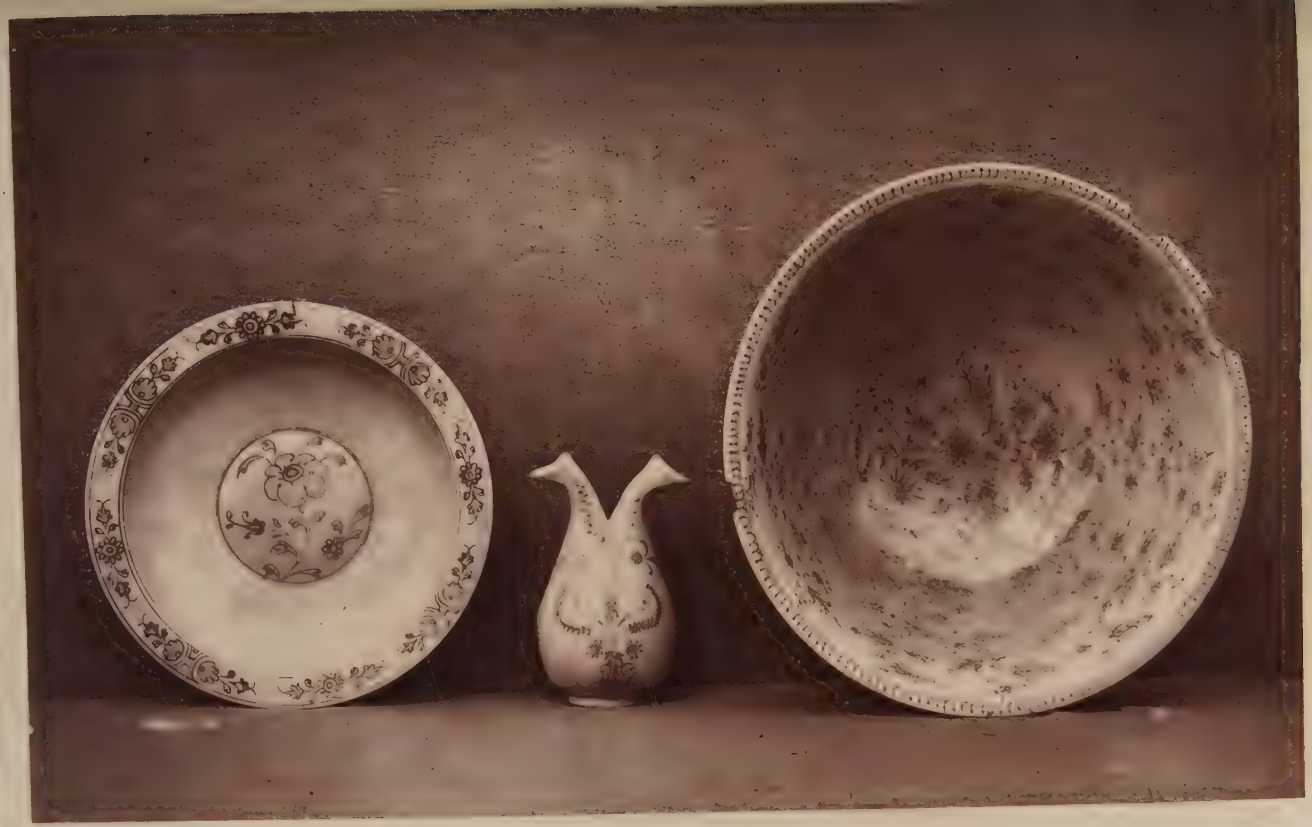
From this time forward he continued his experiments, and must have made great progress in the art, for in February, 1761, he had three furnaces, of which one was for Saxon (*ad uso Sassonia*), the other two for French porcelain (*ad uso Francia*).

In 1762, Antonibon submitted to the Board of Trade specimens of his porcelain, and petitioned that the patent rights which had been conceded to Hewelcke should be extended to him. At that time, the report states, Antonibon had at Nove a manufactory, rich in buildings, machinery and tools. The capital embarked in it was estimated at 80,000 ducats, and he gave employment to 150 men and their families, in addition to 100 people employed in his retail business, carried on at his three shops in Venice, so great was the sale of his products. This extensive manufactory was, however, principally for maiolica.

On the 7th April, 1763, a decree was made in his favour; and he appears to have set earnestly to work in his manufacture of porcelain. His competitor, Hewelcke, shortly after, deserted Venice; but he had a more formidable rival in Giminiano Cozzi, who obtained a decree for making porcelain in 1765, in which Pasqual Antonibon's manufacture is noticed, the Senate declaring it to be the duty of the magistrate to make such arrangements as would lead to an amicable understanding between the rival manufacturers and their workmen.



This curious mark of Antonibon's manufactory is on the centre of a set of three Eventail jardinières of porcelain, beautifully painted with mythological and classical subjects and



Spain.

MADRID.

THIS manufactory (*Soft Paste*) called "*La China*," was founded by Charles III. in 1759, in the gardens attached to his palace of El Buen Retiro, in Madrid. It was organized by workmen whom he brought with him from Naples. The early ware produced here consequently resembles that of Capo di Monti.

The Royal manufactory and every thing connected with it was destroyed by the French, and the place converted into a fortification, which surrendered with 200 cannon on the 14th August, 1812, to the Duke of Wellington. It was subsequently blown up by Lord Hill when the misconduct or perfidy of Ballasteros compelled him to evacuate Madrid. "It has been," says Major Byng Hall, "one of the calumnies against the English that from jealousy all the finest specimens of china were destroyed by them, whereas the French destroyed every thing, and converted the manufactory into a Bastille which, and not the china, was destroyed by the English."

Ferdinand VII. on his restoration, recreated *La China*, removing what was left to La Mancha, once a villa of the Alva family on the Manzanares; but this also has ceased to exist, at least as regards artistic merit.

The mark is usually a fleur-de-lis, painted in red, blue or gold (as on the Capo di Monti china), irregularly formed. On the very early pieces we

occasionally meet with the two C's crowned. Sometimes the letters O. F. L. are added.

Examples.

Fig. 198. Group of two children with a goat, of coloured porcelain; height 14 inches.

Fig. 199. One of a pair of vases, with scenes from *Don Quixote;* height 17 inches.

Fig. 200. One of a pair of vases, painted with children; height 22 inches. These are in the possession of Signora Donna Emilia de Riano.

Fig. 201. A pair of groups of boy bacchanals, seated on wine casks; Mr. C. W. Reynolds' collection.

ALCORA.

The Comte de Laborde, in his *View of Spain*, as recently as 1808, says, "On ne fait de porcelaine (en Espagne) qu'a Alcora et à Madrid: celle d'Alcora est très commune, on en fait très peu." In confirmation of this assertion, M. Chas. Davillier, in a visit to Spain, saw an engraving of a furnace for baking porcelain with this inscription: "Modele de four pour la porselene naturele, fait par Haly pour M. le Comte d'Aranda. Alcora, 29 Juin, 1756." It is also noticed by Don Antonio Ponz, *Viage de Espana*, in 1793.

Two large plaques of porcelain of the latter half of the XVIIIth Century, from the Comte d'Aranda's manufactory, both very well painted, are in Mr. Reynolds' collection. One represents Christ bearing his cross, in colours; the other, painted in sepia, of costumes of three Spanish provinces, with figures at a fountain, is here given, fig. 202.

Saxony.

DRESDEN.

The celebrated porcelain manufactory at Dresden, or rather at Meissen (in its vicinity), was established by Augustus II., Elector of Saxony, for the manufacture of true porcelain, that is, hard paste. The experiments of Tschirnhaus and Böttcher commenced about 1706, and to the latter is attributed the invention of hard paste. His first attempt was a red ware, like jasper, which was cut and polished by the lapidary, and ornamented by gilding; it was a fine stoneware, having the opacity, grain, and toughness of pottery. In 1708 Tschirnhaus died, and, shortly after, Böttcher succeeded in discovering the mode of making true porcelain by the accidental detection of the kaolin necessary for the purpose. Böttcher was born at Schleiz, in Vogtland, in 1682, and died in 1719. At an early age, he was sent by his father to Berlin to study alchemy, and was considered a great adept in this occult science, and was even supposed to have discovered the secret of the philosopher's stone. After remaining some time in the service of William I. of Prussia, he became annoyed at the insupportable surveillance to which he was subjected, and fled; but he was arrested in Saxony, and the Elector detained him as a state prisoner; partaking of the credulity of the age as to the possibility of discovering the philosopher's stone, he resolved to test the powers of Böttcher, and sent him to the fortress of König-

stein; subsequently he was removed to the Castle of Albretchtsberg, at Dresden. While there he continued his experiments, not altogether in the attempt to make gold, but in discovering the means of making true porcelain, and was, by a fortunate chance, enabled to discover the secret. The story is thus told:—John Schnorr, a rich iron-master of the Erzegebirge, in the year 1711, riding on horseback at Aue, near Schneberg, observed that his horse's feet stuck continually into a soft white clay, which impeded his progress. Hair-powder for wigs (made principally from wheat flour) was at that time in general use, and a careful examination of this earth suggested to Schnorr the substitution of it for the more expensive material, which was sold in large quantities at a cheap rate in Dresden, Leipsic, and other cities. Böttcher, among others, used it, but, finding it much heavier, desired to ascertain the deleterious ingredients, and analysed it, when, to his great astonishment, this ingenious chemist found the identical properties of the kaolin, which was the only thing required to complete his discovery of true porcelain. It was known in commerce as "Schnorr's white earth of Aue," and was used secretly at the manufactory until the Aue kaolin was exhausted in 1850. In consequence of this important discovery, Augustus II established the great manufactory at Meissen, of which Böttcher was appointed Director in 1710, and about 1715 he succeeded in making a fine and perfect white porcelain. The first attempts to paint upon this ware were very imperfect, consisting of a blue colour under the glaze, in imitation of Nankin blue porcelain. It was under Horoldt's direction, in 1720, that paintings of a superior character, accompanied by gilding, and medallions of Chinese figures were introduced, and magnificent services completed. In 1731, Kandler, a sculptor, superintended the modelling of animals and groups, vases, &c., and other artists painted birds, insects, and copies of paintings principally of the Flemish school. From 1731 to 1756 the best productions emanated from the Dresden manufactory.

A Dresden china figure of a Dutch skipper, of stout build,

with a pointed hat, has in front the initials I. F. and the date 1738. In Lady Charlotte Schreiber's collection, see fig. 206. Another figure from the same model has I. F. 1752; marked in blue underneath with the crossed swords, in the Rev. T. Staniforth's collection.

Kändler modelled men and animals of the natural size, as well as peacocks, herons, pelicans, and other birds. Among the pieces produced about this time, by or under the direction of Kändler, at Meissen, was "The Tailor of Count Bruhl," mounted upon a goat, with all the implements of his trade about him. This vain man had a great desire that his likeness should be executed in porcelain at the royal manufactory, and his request was complied with, but not probably so as to gratify his vanity, for not only the tailor but his wife were thus immortalised, *aere perennius*, in porcelain. In 1754 Dietrich became Director, and he was succeeded in 1796 by Marcolini, whose beautiful productions are well known. His period is always known by a star underneath the crossed swords. In spite of the precautions taken at Meissen to prevent the secret becoming known—the penalty being death, or perpetual imprisonment in the Castle of Königstein—some workmen escaped to reveal it elsewhere.

This white porcelain was sometimes ornamented by private persons, especially by a Baron Busch, Canon of Hildisheim, who was the only person possessed of the secret of engraving with a diamond on china.

In an advertisement of a sale by auction at Golden Square by Mr. Owen in June, 1767, we find "a tea set of the beautiful snow white Dresden, with the hunt of the heron and falcon most curiously engraved by Baron Busch. The valuable service now at Saltzdal belonging to the Duke of Brunswick, esteemed at £10,000., was made a present to that prince by the Baron, as were also the other curious pieces in the cabinets of most of the princes of the Empire. This set was brought into England by the secretary of a sovereign prince, also some plates framed as pictures, engraved by the same hand after Rembrandt, &c."

Lady Charlotte Schreiber has a sucrier, dish, cup and saucer, etched with birds, trees, and ruins, by Busch. The etching does not appear to penetrate beneath the glaze, but it is unsigned, see figs. 203-205. Busch also etched on glass, and some pieces we have seen have his name written on them.

In the Marcolini period we sometimes find portraits, formed by the outlines of flowers and leaves, leaving the profile on the white ground of the piece. The Rev. T. Staniforth has a cup and saucer, *gros bleu* ground, with medallions in the centre of bouquets of flowers, containing profiles of celebrated characters, five in each piece, see fig. 213.

The first mark used was the monogram A. R., signifying Augustus Rex, and was affixed to all pieces intended for Royal use. It is found upon many imitations of the Oriental porcelain; used from 1709 to 1712. This mark has been recently placed upon modern Dresden, but is easily distinguished from the ancient.

The caduceus mark was used from 1712 to 1720, and is said to have been placed upon pieces intended for sale. It is found on specimens in the Chinese style, as well as others.

Dresden. The mark for Royal pieces. The letters K. P. M. stand for *Koniglichen Porzellan Manufactur:* marked in blue under the glaze.

The common mark was the crossed swords, which is still in use, but on the pieces of the King's period, 1770, a dot or ring was placed underneath, and Marcolini's period of about 1796 is known by one or more stars below the handles.

Examples.

Fig. 207 is a lofty white vase with flowers and birds in full relief. Lady C. Schreiber's collection.

Fig. 208. A vase and cover, tureen shaped, perforated and gilt, raised cartouches, and cupids, painted with views of public buildings in Dresden, the cover surmounted by a crown. South Kensington Museum.

Fig. 209, 210. Busts of a boy and girl in white porcelain. South Kensington Museum.

Fig. 211, 212. Tea pot, cup and saucer, pink ground, painted with landscapes and figures. Mr. Walker Joy's collection.

Austria.

VIENNA.

THIS manufactory (*hard paste*) was founded about 1717. There are several traditions as to its origin: one is that a musician named La France, and a billiard marker, named Dupuis, brought with them to Vienna in October, 1717, a certain Cristofle Conrad Hünger, who had been employed at Meissen as an enamel painter and gilder, and in the following year they were joined by a man named Stolzel of Meissen, who was possessed of the secret, and became director. It was a private enterprize set on foot by Claude du Pasquier, who obtained from the Emperor Charles VII a privilege for twenty-five years. Major Byng Hall (*Adventures of a Bric-à-Brac Hunter*) says that it was established by Claude Innocenz de Blaquier, who engaged one Stenzel or Stolzel to co-operate with him. With this object in view De Blaquier proceeded secretly to Meissen, where he contrived to scrape acquaintance with the arcanist in a coffee-house. He engaged with Stenzel in a game of billiards, taking care to lose, and thus he secured his object. Stenzel after some slight hesitation, accepted an offer of a thousand dollars to be paid yearly, and a carriage at his disposal, and proceeded forthwith to Vienna. De Blaquier obtained a patent for twenty-five years, granted by Charles VI., signed by his Imperial Majesty at Luxemburg 27th May, 1718. In this patent it was distinctly notified that the factory was

to receive no pecuniary aid from Government; but an exclusive privilege was granted for the sale of porcelain, wholesale and retail, throughout the whole empire.

The patent further stipulated that the ware should consist of the highest material, and should display the most elegant and well selected forms and colours, to which end neither labour nor expense was to be spared in the endeavour to produce patterns of original forms and fancy. This done, Blaquier entered into partnership with Henrich Zerden, a merchant named Martin Peter, and an artist named Howard Hünger. De Blaquier had many difficulties to contend with, and the productions not being equal to the Chinese, and inferior even to those of Meissen, both as regards beauty and material, taste and decoration, and the sale consequently moderate, he was compelled to produce coarser articles; added to which De Blaquier not being possessed of the secret, and the arcanist Stenzel not having been paid regularly according to his contract, returned to Meissen, having maliciously destroyed many of the models. The works were, therefore, suspended at the end of the second year without a knowledge of the secret or material. De Blaquier being a man of energy and determination endeavoured by numerous experiments to discover the porcelain mixture, and his efforts were finally crowned with success.

"The factory was at first established in a small house belonging to Count Kufstein, and he worked with only ten assistants and one kiln. But in the year 1721 it was removed to a house belonging to Count Breuner. Here the workmen were increased to twenty hands, and more kilns were erected. Nevertheless, the factory was not successful, and after twenty-five years' labour De Blaquier decided in 1744 to offer it to the Government. The establishment was then in good working condition, and the workmen for the most part very efficient, and he proposed to take on himself the direction and management.

"The young Empress Maria Theresa resolved to support the factory, which promised to give occupation and profit to

her subjects, honour and gain to the State. She, therefore, commanded that it should be taken by State contract from its owner, that its debt of 45,449 florins should be paid off, and De Blaquier receive the direction with a salary of 1500 florins a-year. Modelling of groups and figures appears to have commenced when the factory became the property of the Government in 1747. Niedermeyer was the master modeller. Count Philip Kinsky and Count Rodolph Cholert took great interest in the development of the factory, and in 1760, under Government control, it advanced rapidly to that perfection of art it subsequently maintained."

Major Byng Hall, to whom we are indebted for this information, tells us that in 1750 the workmen only numbered forty; eleven years later that number had increased to 140; in 1770 to 200, and in 1780 to 320. From 1747 to 1790 was the best period for figures and groups, while from 1780 to 1820 painting on china became celebrated, the subjects being taken from Watteau, Lancret, Boucher, Angelica Kauffman, and others, as well as allegorical subjects.

In 1785 the most important improvements were made under the Baron de Lorgenthal or Sorgenthal; artists of the highest talents being employed, and a first-rate chemist named Leithner was engaged to prepare the colours and gilding, and the chefs d'œuvre of the early masters were copied, while the gilding was brought to a perfection which has never been surpassed.

After the death of the Baron in 1805, M. Niedermayer became Director. It continued its flourishing condition until about 1815. Leithner used the finest gold, which brought the gilding to the utmost perfection; moreover, he discovered a rich cobalt blue, and a red-brown colour, which no other factory could imitate. From the year 1784 to the date of its extinction, it was the custom to mark every piece with the number of the year, which circumstance may be of great service to the connoisseur who seeks early specimens of Vienna porcelain. It is stamped without colour underneath

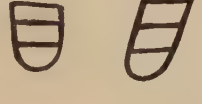
the piece—or rather indented, the first numeral being omitted; thus the number 792 stands for 1792; 802 for 1802; 835, and so on.

From 1827, under the direction of Scholtz, who followed Niedermayer, it was on the decline, and economy, indifferent workmen, bad artists copying from French models, its doom was sealed. The splendid and expensive gilding, the exquisite painting, &c., gave place to cheaper and less refined productions, and it dwindled down to a second-rate factory, and became a burden to the State.

The imperial manufactory at Vienna was in consequence of the great annual expense discontinued in 1864, and all the implements and utensils sold, the house being now used for other purposes. Some of the principal workmen, however, still continue to decorate porcelain as a means of subsistence.

The books on art, and all the drawings of its most successful period, many of the models, the library, and the Keramic collection, were given to the Austrian Museum recently established in Vienna, to be retained as a lasting memorial of its celebrity.

The mark used from 1744 was a shield of the arms of Austria, painted in blue, occasionally impressed; and this simple mark has been continued to the present day.



SCHLAKENWALD. *Hard Paste.* This is one of the oldest porcelain manufactories (except Vienna) in Austria; it was established about the year 1800. George Leppert was the owner in 1842, and much improved this industry in the State. Some pieces are marked "Leppert & Haas."

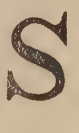


Fig. 214 is a cup and saucer painted with costume figures. Mr. Walker Joy's collection.

HEREND (Hungary). There was a manufactory of porcelain here towards the end of the XVIIIth Century, but we are not informed of its origin. The author has in his posses-

sion a porcelain cafétière, or set of four covered pieces, viz.: coffee and milk pots and two sugar vases, fitting into a stand, which has as many holes to receive them; painted with large red carnations, gold edges; marked as in the margin in incuse letters; date about 1800. Sometimes we find the word HEREND impressed and the arms painted.

HEREND.

Herend.

HEREND. Porcelain manufactory, carried on by Morice Fischer. The mark used by them is the shield of arms of Austria. Established in 1839.

Prussia.

BERLIN.

THIS manufactory (*Hard Paste*) was established by William Gaspar Wegely in 1751, in the Neue Frederick Strasse. His invention is thus alluded to in the *Gentleman's Magazine* for 1753: "There has been discovered here (at Berlin) the whole art of making china ware, without any particular kind of earth, from a kind of stone which is common enough every where. The fine glossy outward coat is prepared from this, as well as the substance of the china, over which, after it is painted, they throw a kind of varnish, which fixes the colouring, and makes the figures look as if enamelled, without any mixture of metallic ingredients." The manufactory was carried on for about eight years, but never remunerated the originator, and he abandoned it in 1761, when Gottskowski, a celebrated banker, became the purchaser, and removed the works to Leipsiger Strasse; assisted by his capital, it was brought to great perfection.

John Ernest Gottskowski obtained the secret of porcelain from Ernest Heinrich Richard, who had been employed by Wegely, for which he received 4,000 dollars, and was made Director, with a salary of 1,200 dollars. Gottskowski did not personally manage the manufactory, but placed it under the management of the Commissioner Grunenger, which led to his employment from the year 1763 to 1786 as the head of the Royal porcelain manufactory at Berlin.

In 1763, Gottskowski gave up to the king the whole of his fabric of porcelain, receiving 225,000 dollars, entering into a contract for the sale of his secrets. "Grunenger has recorded in his chronicle his labours to obtain the men best adapted for the different departments, among them Richard Bowman and others of some note. From the specification and inventory drawn up on the occasion some idea may be formed of the magnitude of his enterprise. There were 7 administrators, 1 artist, 1 model master, 2 picture inspectors, 6 furnace men, 3 glaze workers, 5 lathe turners, 3 potters, 6 mill workers, 2 polishers, 6 sculptors, 6 embossers, 6 founders, 11 designers, 6 earthenware moulders, 13 potter-wheel workers, 3 model joiners, 1 girdler, 22 porcelain painters, 22 picture colourers, 3 colour makers, 4 packers and attendants, 8 wood framers, making altogether 147 persons. The attendant expenses were 10,200 dollars. It is calculated that 29,516 red and coloured earthenware, 10,000 white vessels, and 4,866 painted porcelain—many of them of grotesque form, and many of the fashion of the day—were fabricated; articles of every description, groups, vases, flacons, statuary, snuff boxes, fancy articles, ear-rings, lamps, and every thing that the artist could suggest and the potter carry out. It is satisfactory to know that there exist at the present day 133 models from which these articles were fabricated; and the results of the labour, the energy, and the taste brought into play a hundred years ago, may easily be studied." (*Major Byng Hall.*) It was in September, 1763, that Frederick the Great appeared for the first time in his manufactory, and Grunenger has recorded his attentive examination of even the minutest details, and conversed with him on the improvements which might be made. Commissioner Grunenger, Mauritius Jacobi, Nogel, Eichman, Richard, Meyer, Clauce, Böhme, and Klipsel continued at the head of the establishment and directed the different departments. A sum of 140,000 dollars was devoted to the improvement of the *fabrique.*

We read in the *Gentleman's Magazine* for 1764, that "The King of Prussia has at a great expense introduced a porce-

lain manufactory into his dominions, and has already brought it to such perfection as to rival that at Meissen, near Dresden, which his Majesty, during the late war, in a manner ruined." With a view to encourage the manufacture in his kingdom, he made presents of superb services of Berlin china to several German princes in the year 1766. When Frederick the Great occupied Dresden, in the seven years' war, he expatriated many of the best modellers and painters to form his Royal manufactory; among these were Meyer, Klipsel, and Böhme. The King also transported great quantities of the clay and a portion of the collection. Independent of this, and the better to insure employment for the five hundred persons engaged in the processes, he restricted the Jews resident in any part of his dominions from entering into the marriage state, until each man had obtained a certificate from himself, which was only granted on the production of a voucher from the Director of the manufactory, that porcelain to a given amount had been purchased, and that there was reasonable cause for granting the indulgence. Of course the Jews more readily disposed of their purchases than the general dealers, and the device was attended with much success. To insure its success and extend its operations, he embraced every opportunity that was presented; and the establishment was so well supported that in 1776 seven hundred men were constantly employed, and it is said that three thousand pieces of porcelain were made daily.

In 1769, an order was published permitting a lottery company to purchase annually to the amount of 90,000 dollars.

"In 1771, in the neighbourhood of Brackwitz, not far from Halle, a superior clay was discovered, from which a porcelain of exquisite whiteness and beauty was obtained. Somewhat later discoveries were made at Beerdersee and at Morland Seumwitz of material of the highest quality sufficient for consumption during a century, and from thence, at the present day, the Royal manufactory derives its most valuable material." (*Major Byng Hall.*)

In 1787, Frederick William II. appointed a commission,

under the direction of the Minister Von Stemitz and Count Reden, and great improvements in the management were carried out. (*Ibid.*)

Up to the present period the manufacture has not ceased to deserve the admiration of the public.

The Berlin Royal Porcelain Manufactory now works seven kilns, and employs three hundred workmen; the annual produce amounts on an average to half a million of finished articles, value 150,000 Prussian dollars. The superintendence is entrusted to M. Kolbe (who succeeded M. Frick in the direction), under whom are Dr. Elsner as chemist, M. Mantel as master modeller, and M. Looschen as head painter.

The porcelain manufactories of Berlin and Charlottenburg are both under the direction of M. Kolbe, Counsellor of State, employing at the present time sixteen furnaces and about five hundred workmen. At Berlin wood is used for fuel, at Charlottenburg coal.

BERLIN. The mark of Wegely from 1751 to 1761, two strokes of the W being longer and crossing each other.

BERLIN. In 1761, when it became a Royal establishment, the sceptre was used, on painted and gilt porcelain in brown, on white china it was marked in blue. The letters K. P. M. are sometimes placed below it.

BERLIN. A special mark, in blue, first used about 1830 on small richly decorated pieces. The letters represent Königlichen Porzellan, or Preussiche, Manufactur.

HÖCHST. Mayence. *Hard Paste.* Founded in 1720, by Gelz, a *faïencier* of Francfort, assisted by Bengraf and Lowenfink, but they were unsuccessful, and called in Ringler, of Vienna, who had escaped from the manufactory. In 1740, during the Electorate of Jean Frederic Charles, Archbishop of Mayence, their porcelain ranked among the first in Europe. About 1760 the celebrated modeller Melchior was engaged, and some very elegant statuettes were produced, and elegant

designs for vases, &c. He left the manufactory about 1785, but his successor, Ries, was not so skilful, and all his figures having disproportionate heads, the so-called "thick-head" period commenced. Christian Gottlieb Kuntze is another celebrated enamel painter of this fabrique. On the invasion of the French under General Custine, in 1794, all the materials were sold by auction.

HÖCHST. Mayence. The mark is a wheel,—the arms of the Archbishop of Mayence,—sometimes surmounted by a crown; in gold, red, or blue, according to the quality.

HÖCHST. Mayence. Sometimes the wheel is used without the crown.

Fig. 217-8. Tray and sucrier, painted with birds, harlequin borders.

Fig. 219, Sucrier, painted with conversation subjects. In Mr. Walker Joy's collection.

Fig. 220. Lamp, lake *camaieu*, landscape, &c. Mr. C. W. Reynolds' collection.

Bavaria.

FRANKENTHAL.

THE manufactory of porcelain at Frankenthal was established in 1754, by Paul Hanüng, who, having discovered the secret of hard porcelain, offered it to the royal manufactory at Sèvres, but not agreeing as to the price, the offer was declined, and they commenced persecuting him—for in that year a decree forbade the making of translucent ware in France except at Sèvres—and Hanüng was compelled to go to Frankenthal, leaving his fayence manufactory at Strasbourg in charge of his sons. In 1761 it was purchased by the Elector Charles Theodore, and it attained great celebrity, which it maintained until he became Elector of Bavaria, in 1798, when it greatly declined, and all the stock and utensils were sold in 1800 and removed to Greinstadt. The following chronogram denotes the year 1775 :—

VarIantIbVs·fLosCVLIs·DIVersI·CoLores·fabrICæ·
sVb·reVIVIsCentIs·soLIs·hVIVs·raDIIs·eXVLtantIs.
In·frankenthaL·

It occurs on a porcelain plate, having in the centre the initials of Carl Theodor, interlaced and crowned, within a gold star of flaming rays; radiating from this are thirty divisions, and on the border thirty more, all numbered and painted with small bouquets, *en camaieu*, of all the various shades of colour em-

ployed in the manufactory. On the back is the usual monogram, in blue, and "*N.* 2" impressed. In the collection of the Rev. T. Staniforth, see fig. 221.

Fig. 222 to 225. A dejeuner painted with fête champêtre scenes, &c. Mr. C. W. Reynolds's collection.

Fig. 226. Cup and saucer, painted with animals. Mr. Walker Joy's collection.

The early mark under Hanüng was a lion rampant, the crest of the Palatinate, from 1755 to 1761; marked in blue. This monogram, the mark of Joseph Adam Hanüng, is often found with the lion.

Second period, when it became a Government establishment. The initials of Charles Theodore under the crown. A specimen in the S. K. Museum—a vase and cover, painted with a mythological subject—has this and the preceding mark of Hanüng both together.

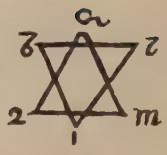
Neudech, on the Au, and Nymphenburg. Established in 1747, by a potter named Niedermayer. The Comte de Hainshausen became patron in 1754, and in 1756 he sent for Ringler, who organized the establishment, and it was then placed under the protection of the Elector Maximilian Joseph. On the death of Charles Theodore, his successor, in 1758, the Frankenthal manufactory was abandoned, and transferred to Nymphenburg, which is still a Royal establishment, and well supported. The pieces are manufactured in white at Nymphenburg, but chiefly decorated at Munich and elsewhere; that is the reason why the mark is frequently found impressed, and the mark of some other factory painted in colour.

Fig. 228 is a caddy painted with cattle, marked with the double triangle. Mr. C. W. Reynolds' collection.

The following marks were used at Nymphenburg :—

The arms of Bavaria impressed, without colour, on hard paste, the shield is frequently of a squarer form than here given.

This is an early mark, painted in blue, consisting of two interlaced triangles, with mystic characters at each point of the angle, which vary on different specimens; probably Masonic.



ANSPACH.

1718. A town which belonged to the Margraviate of Anspach and Bayreuth. The mark of an eagle with wings displayed, is in blue. Specimens in the Sèvres Museum.

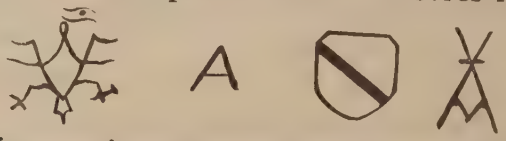


Fig. 229 is a sucrier and cover, painted with flowers. In Mr. C. W. Reynolds's collection.

Thuringia.

VOLKSTEDT.

THE porcelain manufactory of Sitzerode was transferred here in 1762, where it was farmed by a merchant named Nonne, of Erfurt, who greatly enlarged and improved the works. About the year 1770 it was carried on by Greiner. The mark is C. V. or G. V., sometimes with a shield of arms, which may be the initial letters of Greiner, Volkstedt. In 1795 more than 120 workmen were employed. The letters C and V are sometimes interlaced.

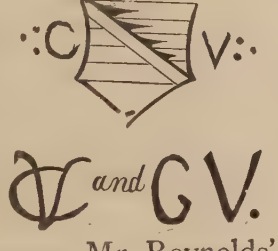
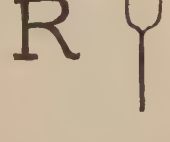


Fig. 236. A tea pot, painted with flowers; Mr. Reynolds' collection.

RUDOLSTADT.

Established 1758, originally at Volkstedt, and afterwards removed to Rudolstadt, near Jena. The mark was R, for the name of the place. Gotthelf Greiner had the direction of several of the Thuringian manufactories; he died in 1797. This establishment still exists, but only common blue and white ware is made. The mark is in blue. The hay fork is part of the arms of Schwartzburg (a hay fork and curry comb).



The letters T. R. under a crown were used from 1806 to 1818; W. R., under a crown, from 1818. The mark of a stag's horn, from the arms of Wurtemberg, was used at a later period.

Fig. 230 is a coffee pot, painted in lake *camaieu*, with a landscape and buildings after Claude, gilt, arabesque and scroll border; from the Bernal collection, S. K. Museum.

Fulda. Hesse. Established about 1763 by Arnandus, Prince-Bishop of Fulda, for the manufacture of porcelain. The mark (in blue) signifies Fürslich Fuldäish, (belonging to the Prince of Fulda). Sometimes a cross was used on groups and figures. The best artists were employed, and many grand vases, figures and services produced, of a fine white paste, and handsomely decorated.

Examples.

Fig. 231. Coffee pot, with sea view and figures.

Fig. 232. Tea pot, painted with urns and insects.

Fig. 233. Cup and saucer, painted with birds; in the possession of Mr. Walker Joy.

Fig. 234-5. Pair of figures of peasants, well modelled; in Mr. Chas. Dickins' collection.

Brunswick, Wurtemburg, etc.

FURSTENBURG.

THIS manufactory was established in 1750 by Bengraf, who came from Höchst; he died the same year, and Baron von Lang, a distinguished chemist, undertook the direction of the works, under the patronage of Charles Duke of Brunswick. The manufactory has been carried on by the Government up to the present time.

In 1807 the Sèvres Museum obtained from the manufactory a plate, painted with classical subjects by Brüning, a coffee cup, decorated in gold, by Heinze, and other specimens. Mr. Stunkel, director of the *fabrique* in 1840, also presented other pieces. The mark is an F., of various forms, pencilled in blue.

LUDWIGSBURG.

LUDWIGSBURG, called also KRONENBURG porcelain. This manufactory was established by Ringler in 1758, under the patronage of Charles Eugene, the reigning Duke. It was celebrated for the excellence of its productions and the fine paintings on its vases and services, as well as for its excellent groups. The mark is the double C, for the name of Duke Charles, ensigned with a high German Ducal crown, surmounted by a cross. The mark of two C's with a Count's coronet, which is frequently attributed to this town, belongs to Niderviller.

Fig. 237. Milk pot, painted with flowers; mark a hay fork.

Fig. 238. Cup and saucer, with pastoral figures; mark R. Mr. Walker Joy's collection.

REGENSBURG (RATISBON)

was established about 1760. The mark consisted of the first and last letters of the name.

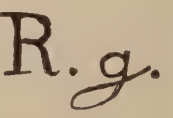


Fig. 239 is a cup and saucer with landscapes in sepia. Mr. Walker Joy's collection.

GROSBREITENBACH.

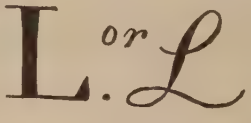
Established about 1770 by Greiner. The demand for his porcelain was so great, that not being able to enlarge his works at Limbach, he purchased this as well as Weilsdorf and Volkstedt.

This mark is frequently imperfectly formed, and hardly to be recognized as a trefoil leaf.

Fig. 240 is a cup and saucer painted with flowers. Mr. Walker Joy's collection.

LIMBACH.

Saxe Meiningen. This manufactory was also under the direction of Gotthelf Greiner. Established about 1762. The marks are said to be a single or a double L; but there appears to be some confusion in the appropriation, for the same letters are also assigned to Ilmenau and Breitenbach.



Another mark, attributed to Limbach, as well as two L's crossed.

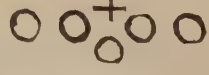


Fig. 241. A cup and saucer with sepia landscapes. Mr. Walker Joy's collection.

GERA

A manufactory was founded here about 1780. The usual mark is G as in the margin.

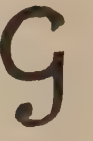


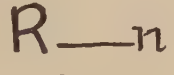
Fig. 242 is a cup and saucer, with black profile portrait. Mr. Walker Joy's collection.

GOTHA.

Founded in 1780 by Rothenberg, and afterwards (1802) conducted by Henneberg. The mark G, for the name of the town, of this form.

Fig. 243 is a cup and saucer, painted with a view of the town. Mr. Walker Joy's collection.

Rauenstein, in Saxe Meiningen. Established 1760. *Hard Paste.* Marked in blue. This mark is on a cup and saucer, painted with flowers, in the collection of the Right Hon. W. E. Gladstone.



Wallendorf. Saxe Coburg. *Hard Paste.* Established by Greiner and Haman in 1762. This mark is given bv Marryat, but there are so many W's that it is difficult to identify their localities with any degree of certainty.

Fig. 244 is a tea pot painted with blue sprigs. Mr. Walker Joy's collection.

Baden-Baden. *Hard Paste.* Established in 1753 as a porcelain manufactory by the widow Sperl, and workmen from Höchst, with the patronage of the reigning Margrave, under Pfalzer. It ceased in 1778. The mark is an axe, or the blade of an axe, in gold.

Switzerland and Holland.

NYON.

A MANUFACTORY was in full work here towards the end of the XVIIIth Century. It is said to have been established by a French flower painter named Maubrée, and several Genevese artists painted on the porcelain, occasionally marking it with a "G" or "Geneva" in full; sometimes with and sometimes without the fish. There never was a manufactory of china at Geneva.

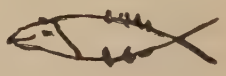


Fig. 245 is a cup with two handles, cover and saucer, a portrait in the centre. The Rev. C. Staniforth's collection.

ZURICH. *Hard Paste.* Established about 1750, by one of the workmen from Höchst, perhaps Ringler; after a few years it was abandoned, and left under the direction of Sprengler and Hearacher from 1763 to 1768. In 1775 it was conducted by Trou. It has much the character of German china. The mark is in blue.

Fig. 246. A cup and saucer painted with fruit. Mr. Walker Joy's collection.

Fig. 247. A group of a Soldier trampling on a Turk and unveiling a lady, martial and love trophies on the ground. Mr. C. W. Reynolds's collection.

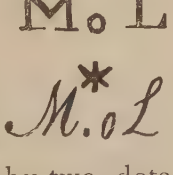
The first manufactory for porcelain in Holland was at Weesp, near Amsterdam. It was established in 1764 by the

Count Gronsveldt-Diepenbroek, who had by some means obtained the secret of the composition of hard paste. Having bought the materials of the old fayence works of Overtoom, he proceeded to make porcelain, and produced some fine white and transparent specimens; it only lasted seven years, was closed in 1771, and the materials publicly sold. Notwithstanding the unsuccessful result in a commercial point of view, it was reopened by a Protestant minister, the Rev. De Moll, of Oude Loosdrecht, associated with some capitalists of Amsterdam, but the next year it was removed to Loosdrecht. The decorations are very much of the Saxon character. The marks are a W, and two crossed lines, or swords, with dots, in blue. The latter has been assigned to Arnstadt, but is now authenticated as belonging to this manufactory.

Fig. 248 is a large ewer painted with a basket of flowers; marked W. Mr. C. W. Reynolds' collection.

Fig. 249. A coffee pot with figures after Teniers. Mark a cross and dots. Mr. Walker Joy's collection.

Loosdrecht, situated between Utrecht and Amsterdam, was the next town, where porcelain was successfully made. It sprung from the ashes of Weesp, and in 1772 became a proprietary, with the Rev. De Moll at its head; after his death, in 1782, the concern passed into the hands of his partners, J. Rendorp, A. Dedel, C. Van der Hoop, Gysbz, and J. Hope, and was by them removed, in 1784, to Amstel. The ware is of fine quality, decorated in the Saxon style; specimens are frequently met with, having gilt borders and a light blue flower between green leaves. The letters M. o. L. stand for "*Manufactur oude Loosdrecht*," marked in blue or impressed on the ware; the best pieces have a star also. By a singular coincidence it happened that the establishment was under the direction of the Rev. De Moll. Sometimes the letter M is divided from the two last letters by two dots, which may mean "*Moll: oude Loosdrecht.*"



M

Fig. 250. A vase perforated and painted with birds. South Kensington Museum.

Amsterdam. M. Jacquemart places this mark to Amsterdam, being the ancient crest of the united provinces,—the Batavian lion, traced in blue,—and quotes a specimen in the Museum of Sèvres. Mr. Reynolds has a pair of elegant bottles, painted in lake *camaieu* with birds and trees, the mark in blue. See fig. 251.

Oude Amstel. In the year 1782, on the death of the Rev. De Moll, the manufactory of Loosdrecht was removed to Oude Amstel (Old Amstel), near Amsterdam, and carried on with redoubled zeal by the same Company, directed by a German named Daeuber, about 1784. It flourished under his direction for a few years, and a fine description of porcelain was produced, but it was not encouraged in Holland, and gradually declined, in consequence of the large importations from England which inundated the country. It was again offered for sale in 1789, and came into the hands of J. Rendorp, C. Van der Hoop, and Gysbz, still remaining under Daeuber's direction, but was entirely demolished at the close of the last century. Sometimes the initials of the director, A. D., are found.

Fig. 252, 253. A tea pot and sucrier with views in Holland.

Fig. 254. A sucrier painted with birds. Mr. Walker Joy's collection.

LA HAYE (The Hague).

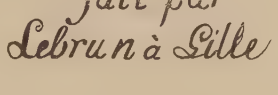
About the year 1775, a porcelain manufactory for both hard and soft paste was opened at the Hague, under the direction of a German named Leichner or Lynker; it was first situated in the *Bierkade*, and later in *Niewe Molstraat*. The *fabrique* was not very important, there being only one furnace, employing from fifty to sixty workmen and painters. The works ceased in 1785 or 1786. The mark is a stork, a symbol of the town, in grey or gold.

Fig. 255. A milk jug painted with flowers. In the Rev. T. Staniforth's collection.

Lille. This porcelain manufactory was established in 1711 by Sieurs Barthélémy Dorez, and Pierre Pelissier, his nephew, natives of Lille. The porcelain (*páte tendre*) of this time was like that of St. Cloud, but in the Delft style, the favourite ornamentation being Chinese designs, but no mark is known. At a later period (in 1784) a manufactory of hard porcelain was established by Leperre Durot, under the patronage of the Dauphin; it was styled "Manufacture Royale de Monseigneur le Dauphin." The porcelain of Leperre Durot is richly adorned with gold and carefully painted bouquets of flowers.

In 1790 the manufactory changed hands, and several attempts were made to insure its success, without avail, and about 1800 it altogether ceased. M. Roger succeeded Leperre Durot, and in 1792 he sold his interest in the works to Messieurs Regnault and Graindorge, who were ruined, and the establishment soon closed. The mark on the hard porcelain of Leperre Durot, is a crowned dolphin, the emblem of the Royal protection; it is in red, either pencilled or stencilled.

On a cup, cover, and saucer, with gold ornaments on white, and landscapes painted in Indian ink; in Mr. Reynolds' collection. See fig. 256.



TOURNAY.

Established in 1750 by Peterinck. In 1752 one hundred workmen were employed, which in 1762 increased to as many as two hundred. For some time previous to 1815 the works were carried on by M. Maximilian de Bettignies, who, in consequence of the annexation of Tournay to Belgium, ceded it in that year to his brother Henri, and established another at St. Amand-les-Eaux. Soft paste, which has been discontinued many years in every other *fabrique* in France, is still made at

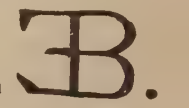
both places, and they consequently produce the closest imitations of old Sèvres *pâte tendre.*

This mark is in gold on a cup and saucer, painted with animals and birds, illustrating Fontaine's Fables; in the collection of the Rev. T. Staniforth. See fig. 257.

This mark was used after 1755; in gold for the best quality, in blue or red for inferior specimens.

Fig. 258 is a basin in lake *camaieu*, landscapes and figures; in Mr. Walker Joy's collection.

BRUSSELS. *Hard Paste.* There was a manufactory of porcelain here towards the end of the last century. This mark is on a tea pot, with a band of roses in the centre and two belts of silver, with gold borders; on the cup and saucer of the same service is the name "*L. Cretté,*" painted in red. These are in Mr. Reynolds' collection.



BRUSSELS. This name is on a service, some pieces of which have only the name "*L. Cretté.*" Portions of another service, with the name and address, are in the collection of the Rev. T. Staniforth, (see fig. 259,) a milk pot. Two other marks; the latter is the mark of L. Cretté.

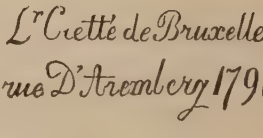
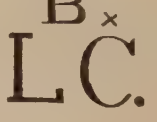
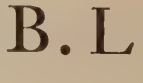


Fig. 260 is a tea pot, painted with roses, &c., gilt borders; in Mr. Reynolds' collection.



LUXEMBURG. *Hard Paste.* Established at Sept Fontaines about 1806, by M. Boch. Both pottery and porcelain were made here; plates, vases, figures, &c.



LUXEMBURG. M. Boch. On a specimen in the Sèvres Museum, attributed by M. Riocreux to this manufactory.

Figs. 261 and 262. Four figures, marked B. L.; Mr. Chas. Dickins' collection.

Russia and Poland.

At St. Petersburg, an Imperial china manufactory was established in 1744, by the Empress Elizabeth Petrowna, with workmen from Meissen. Catherine II. patronized the works, and in 1765 enlarged them considerably, under the direction of the minister, J. A. Olsoufieff, since which this *fabrique* has held a distinguished place among European manufactories; an artist named Swebach superintended the decorations, and in 1825 two workmen were sent from Sèvres to assist in the manufactory. The paste is hard and of a blueish cast, finely glazed. It always betrays its Dresden origin, and the imitations of the china of Saxony are wonderful in making up portions of sets which have been broken.

The mark of the Empress Catherine II. (*Ekaterina*), from 1762 to 1796. Those of later periods are the initials of the Emperors in Russian capitals under crowns, Paul, Alexander I., Nicholas, and Alexander II.

Fig. 265 is a cup and saucer, with the Imperial arms, and the mark of the Emperor Paul. Mr. C. W. Reynolds' collection.

Fig. 266. A verriere, with views of buildings; in the same collection.

Moscow. 1720. The potter, Eggebrecht, who had undertaken a manufactory of Delft at Dresden, by direction

of Bottcher, had, after that was discontinued, left to go to Moscow, and, being acquainted with some of the processes for making porcelain, commenced manufacturing it at Moscow. The Russians, had, in 1717, endeavoured to entice one of Bottcher's best workmen, named Waldensten, and were unsuccessful; but, it is said, another workman, a few years after, named Richter, assisted them in their operations, but no traces are to be found of their subsequent history.

Moscow. A porcelain manufactory was established at Twer, by an Englishman named Gardner, in 1787, and another by A. Popoff. Fig. 267 is a cup and saucer, painted with a view of Moscow, bearing his initials, as in the margin. South Kensington Museum.

Korzec (Wolhynie). Poland. About 1803, Mérault, a chemist of the Sèvres manufactory, went to direct the *fabrique* at Korzec, taking with him an assistant in the laboratory named Petion After carrying it on for a few years, Mérault abandoned the direction, and returned to France. The mark is an eye within a triangle, in blue, beneath the glaze; it occurs on a *pâte dure* cup and saucer, the cup painted with a medallion portrait of a lady, *en grisaille*, richly gilt borders and ornaments, doubtless executed by one of the Sèvres decorators taken there by Mérault; in the possession of the Rev. T. Staniforth. See fig. 268.

Sweden and Denmark.

MARIEBERG. This manufactory produced porcelain (*soft paste*), as well as fayence, and a great many specimens have recently come under our notice; the marks on some are similar to those on fayence. The quality of the porcelain as well as the decoration are like that of Meneçy Villeroy in France. It was established by M. Ehrenreich, under the patronage of Count Scheffer, Councillor of State, in 1750, and altogether ceased about 1780.

This mark is on a porcelain compotier and cover in the possession of Mr. Louis Huth. Above are the three crowns of Sweden. The M. B. for Marieberg, and F, probably the name of the decorator.

The next mark occurs on a porcelain compotier and cover, painted in pink camaieu with roses and china-asters, gilt leaf borders, in the possession of Mr. Horace Marryatt; and another is in the S. K. Museum, presented by M. Christian Hammer of Stockholme.

RÖRSTRAND is a suburb of Stockholm, and the porcelain manufactory is now carried on by Messrs. B. R. Geyers & Co.

COPENHAGEN. This manufactory was commenced by an apothecary of the name of Müller, in 1772. The Baron Von Lang, from the Furstenburg manufactory, is said to

have been instrumental in forming this at Copenhagen; it is at least known that he entered the Danish service about the same time. Among the artists employed in painting porcelain about the time of its first establishment were Gylding, Seipsius, and Ruch. The capital was raised in shares, but, not being successful, the Government interfered, and it became a Royal establishment in 1775, and has ever since been maintained at considerable loss. The mark is in blue, of three parallel wavy lines, signifying the Sound and the Great and Little Belts. There is a fine tea service of Copenhagen china—the plateau has a beautifully executed portrait of Raphael, the other pieces painted with portraits of all the most celebrated painters; in the possession of the Rev. T. Staniforth, of Storrs. See fig. 269.

Fig. 270 is a cabaret, with medallions of landscapes; in Mr. Walker Joy's collection.

France.

St Cloud was established about 1695 for the manufacture of porcelain, at which time M. Morin was proprietor, and Chicanneau director of the works. About 1700 Morin died or retired, and Chicanneau became sole proprietor, but he died shorly after.

In the letters patent of 1702, granted to the heirs of Chicanneau, we find that his widow, Barbe Courdray, and her children Jean, Jean Baptiste, Pierre and Genevieve Chicanneau, were interested in the works; that their father had applied himself many years past in the fabrication of fayence, which he had brought to a high state of perfection, and had made many experiments and attempts to discover the secret of true porcelain, and from the year 1696 had produced some nearly equal to the porcelain of China. His children, to whom he imparted the secret, had since his death successfully continued the fabrication, and they were permitted individually or collectively to fabricate porcelain at St. Cloud, or any other part or parts of the kingdom, except Rouen and its faubourgs; this privilege was for ten years. In 1712 a renewal took place for ten years, and in the meantime the widow Barbe Courdray had married a M. Trou.

In 1722 letters patent were granted for twenty years more to Jean and Jean Baptiste Chicanneau, Marie Moreau, the widow of Pierre Chicanneau (third son) and Henri and Gabriel Trou, children of Barbe Courdray by her second marriage.

About this time serious disagreements occurred between the two families, and they separated, Gabriel and Henri Trou remaining at St. Cloud, patronised by the Duke of Orleans; and Marie Moreau opened another establishment in the Rue de la Ville l'Eveque, Faubourg St. Honore, directed by Domenique François Chicanneau. In 1742 another arrêt granted privileges for twenty years to both these establishments, and Marie Moreau dying in 1743, left Domenique her business.

The manufactory at St. Cloud was destroyed by fire (the act of an incendiary) in 1773, and the manufacture ceased, the proprietors not being able to raise sufficient funds to rebuild it.

The earliest mark on the ware was the sun, in compliment to Louis XIV. From 1730 to 1762 the marks were St. C. for St. Cloud, and T for Trou the director, either traced in blue or graved in the ware.

The examples here given are:—Figs. 271 and 272. Two jugs and covers of quilted china in the S. K. Museum; and fig. 273 is a statuette of Astronomy seated, holding the sun, in Lady C. Schreiber's collection.

Rouen. Louis Poterat, Sieur de St. Etienne, of St. Sever, at Rouen, obtained letters patent in 1673, stating that he had discovered processes for fabricating porcelain similar to that of China, and wares resembling those of Delft, but the former was of a very rude character and never arrived at any perfection.

After the establishment at St. Cloud had commenced selling porcelain, the proprietors of the Rouen manufactory appear to have revived their porcelain in the hopes of competing with them, but with no good result.

M. Pottier, of Rouen, has a specimen of what he considers to be Rouen porcelain; and there is another so classed in the Sèvres Museum, but both being unmarked the attribution is very conjectural.

Chantilly. This manufactory was founded in 1725 by Ciquaire Cirou, under the patronage of the Prince de Condé,

as appears by letters patent dated 1735, who was succeeded by Antheaume and others. The porcelain was highly esteemed, and there was hardly any object which they did not produce, from the lofty vase to the simplest knife handle. The Chantilly pattern was a great favourite for ordinary services, called "Barbeau," a small blue flower running over the white paste. The mark is a hunting horn in blue or red, frequently accompanied by a letter, indicating the pattern or initial of the painter. Sometimes the horn is impressed and marked in blue on the same piece.

Fig. 274 is a cup and saucer, painted with Chinese flowers, in the S. K. Museum.

Menecy-Villeroy. This important manufactory was established in 1735 by François Barbin, under the patronage of the Duc de Villeroy. The early specimens are similar to the *porcelaine tendre* of St. Cloud, of a milky translucid appearance.

He was succeeded about 1748 by Messieurs. Jacques and Jullien, and the manufactory continued in a flourishing state until 1773, when on the expiration of the lease it was removed to Bourg la Reine. The mark is usually D V impressed, sometimes traced in colour.

DV

Examples.

Fig. 275 is a sugar basin and spoon, painted with flowers, in the S. K. Museum. Fig. 276, a basket and cover with flowers in relief; Lady C. Schreiber's collection. Fig. 277, a pair of white vases, with flowers in relief; Mr. C. W. Reynolds' collection.

Sceaux Penthievre, near Paris. This manufactory was established in 1750 by Jacques Chapelle; it was situated opposite the Petit Châtelet, under the patronage of the Duc de Penthièvre. It was carried on by Glot in 1773. These letters are engraved on the soft clay, and are the usual porcelain marks. The Prince-Pro-

SX

tector died in 1794, but the production of *pâte tendre* ceased before that time. Sometimes the mark of an anchor with the name underneath was used: the Duke being High Admiral of France.

Fig. 278 is a cup and saucer marked with the anchor, and fig. 279 a milk pot painted with poultry, marked S. X. In the collection of Mr. C. W. Reynolds.

Arras. Established 1782, by the Demoiselles Deleneur, under the patronage of M. de Calonne, Intendant de Flandre et de l'Artois; it only lasted a few years. The mark is A R, in blue, under the glaze. In 1785 they adopted coal instead of wood for baking the ware.

AR

Fig. 280 is a *seau*, painted with flowers, in the S. K. Museum.

Boulogne. A few years since a manufactory of porcelain was established here by M. Haffringue with the kaolin of Limoges. The mark is a square tablet with an anchor and letters in the angles.

Figs. 281 and 282 are two specimens in white biscuit, with bird and cupids in relief. Lady C. Schreiber's collection.

Etiolles (Seine et Oise), near Corbeil. *Soft Paste.* Established 1768; Monnier manufacturer. The mark deposed by him at Sèvres was that adjoined. It lasted only a short time.

MP

A service lately in Mr. Reynolds' collection was inscribed on each piece "Etiolles, 1770, Pellevé," the last word being probably the potter's name.

Bourg la Reine. Established in 1773 by Messieurs Jacques and Jullien, who removed thither on the expiration of their lease at Menecy, and the fabrication was continued, only changing the mark of D.V. to B.R. It was in active existence, making china purely of an industrial character, in 1788.

BR

Clignancourt. Established in 1775 by Pierre Deruelle,

ST. CLOUD.

273. Statuette. Astronomy.

MENNECY.

Pastoral Figures.

GENEVA

under the patronage of Monsieur le Comte de Provence, brother of the King (afterwards Louis XVIII). The first mark was a windmill, in blue, which is rarely met with, being used so short a time.

This is a later stencilled mark, in red, erroneously supposed to be that of Deruelle, used on pieces in the Chinese style, in hard paste, from 1775 to 1780. In more perfect marks we can trace the letters L. S. X., for the Prince's names, Louis Stanislas Xavier.

Sometimes the letter M and a crown were used for Monsieur the King's brother. It ceased about 1790.

Figs. 283 and 284 are specimens in Mr. Reynolds' collection, and fig. 285 a milk pot, in that of Mr. Walker Joy.

Orleans. This manufactory was established by M. Gerréault in 1753, under the protection of the Duc de Penthièvre, and the porcelain first made here was of the soft paste, but they subsequently produced hard paste. It is marked with a label of three points (*lambel d'Orléans*), in blue, graved in the moist clay. Gerréault was succeeded in the direction of the manufactory of Orleans by Bourdon *fils*, about 1788; Piedor; Dubois; and lastly, Le Brun, from 1808 to 1811. The mark on the *pâte tendre* is composed of a *lambel* of three points, in outline, and a G beneath; on hard porcelain, the *lambel* is filled in with colour. From 1808 to 1811 Benoist Le Brun marked the ware with his initials, in blue or gold, in form of a cipher.

Fig. 286 is a sucrier with medallions of roses, in Mr. Walker Joy's collection.

Luneville. Established 1731, called "Manufacture Stanislas." It lasted only a short time, but a later manufactory, founded about 1769, was celebrated for its productions.

Paul Louis Cyfflé, sculptor, obtained, in 1768, letters patent for fifteen years, by virtue of which he established another manufactory for superior vessels of the material called *terre*

de Lorraine, and in the following year a new privilege was granted for making groups and statuettes with his improved paste, under the name of *pâte de marbre*. Cyfflé was born at Bourges in January 1724, and resided at Lunéville as early as 1746, so that it is probable he may have worked at the Stanislas manufactory at Lunéville, his own not being established until 1768. The works of Cyfflé were of biscuit, that is, not covered with glaze, so that the delicacy of the work for which he was remarkable was not destroyed, and gave it a greater resemblance to marble.

There were some very important groups made here stamped "Terre de Lorraine," probably the same as noticed by Horace Walpole, in his Catalogue of Strawberry Hill, as the "Biscuit de Nancy."

NIDERVILLER. This important manufactory was established about 1760 by Jean Louis, Baron de Beyerlé. After successfully carrying on this branch for several years, he attempted hard porcelain in 1768, and procured potters and artists from Saxony. In his new enterprise he was equally successful, sparing no expense to procure the best modellers, both in fayence and porcelain, assisted by Paul Louis Cyfflé, of Lunéville, and others. Three or four years before his death, which happened in 1784, the estate was bought by General de Custine. This new proprietor continued the *fabrique*, under the direction of M. Lanfray, who paid especial attention to the production of fine porcelain; the fabrication of statuettes was greatly increased, the best of which were modelled by MM. Lemire and Favot, from Lunéville.

After the decapitation of the unfortunate M. de Custine, his estates, being forfeited to the Republic, were sold on the 25 Germinal, An X (1802), to M. Lanfray, and carried on by him until his death in 1827. His marks during this time on painted pieces and figures were the name of the town stamped, or his own initial stencilled. On the 25th Nov., 1827, the manufactory was sold to M. L. G. Dryander, of Sarrebruck, who is the present proprietor. For many years he continued to make porcelain, as well as fayence groups and statuettes,

but the distance of his *fabrique* from the kaolin of St. Yrieix prevented him competing successfully with those of Limoges, and this branch was abandoned.

The marks used here were various, sometimes on the early pieces we find B. N. for Beyerlé, Nidervillers, but usually two C's crossed, sometimes surmounted by a Count's coronet. On late specimens Lanfray placed his initials F. C. L. in monogram, stencilled in blue.

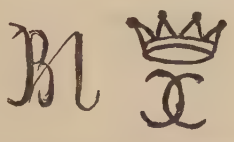


Fig. 287 is a cup and saucer, in Mr. Walker Joy's collection.

Boissette, near Melun. Established in 1777 by Jacques Vermonet *père et fils*, which lasted only a short time. A tea pot, painted with bouquets of flowers, is in Mr. Reynolds's collection; see fig. 288.

Caen, Normandy. This manufactory was established, and supported by some of the principal inhabitants, at the time of the French Revolution (about 1793), when several workmen from Sèvres came to join it. It was carried on for a few years in the Rue Montagne près les Moulins, at Caen, but finding no market for the china, the manufacture was discontinued in the commencement of the present century, and the stock divided among the parties concerned; as it never became an article of commerce, it is rarely met with. The china is hard paste, and equal to that of Sèvres, and of the same forms. A tea cup and saucer, delicately painted with gold and green festoons, and small square medallions of landscapes in Indian ink, with the word "Caen" stencilled in red, is in the collection of the Rev. T. Staniforth, Storrs, Windermere, represented in fig. 289.

Valenciennes (Nord) 1785. By an Order of Council, dated 24th May, 1785, Mons. Fauquet is permitted to carry on a manufacture of porcelain at Valenciennes. In 1775 he married a lady named Lamoninary. The initials of their names, as well as the letter V, appear on some specimens. M. Fauquet

was originally established at St. Amand in the manufacture of fayence as early as 1775, and probably carried on both simultaneously.

St. Amand les Eaux. Founded by M. Maximilian De Bettignies in 1815, for the manufacture of porcelain *pâte tendre*, like the old Sèvres. He was formerly proprietor of the Tournay manufactory, which he ceded to his brother Henri when that city became re-annexed to Belgium. Of all the manufactures of *pâte tendre*, these are now the only two in Europe which continue the specialty, and from the nature of their products they more closely resemble the *vieux Sèvres* than any other. Some specimens of modern manufacture were sent to the London Exposition in 1862.

Strasbourg, 1752. Established by Paul Hanong. About the year 1752 he obtained the secret of true porcelain from Ringler, but in consequence of the monopoly of Sèvres he was compelled to relinquish it, and in 1753 removed to Frankenthal, where he was received with open arms, and in 1761 greatly flourished under the protection of the Elector Palatine Carl Theodore. The Strasbourg marks are those of Hanung, as in the margin.

Fig. 290 is a milk pot with landscapes; Mr. Reynolds' collection.

Marseilles. An important manufactory of porcelain was established here by Jacques Gaspard Robert about 1766, and was in full activity on the visit of the Comte de Provence in 1777, who especially noticed a large vase, finely modelled, a complete service expressly made for England, and porcelain flowers delicately copied from nature, like those of Sèvres. The order from England, where so many important china manufactories already existed, shows it was renowned at that time. Porcelain was made also by Honoré Savy and Veuve Perrin, but was only of secondary importance. It was closed about the period of the French Revolution in 1793.

Paris. Rue Thiroux. 1778. André Marie Lebeuf manu-

facturer; called "Porcelaine de la Reine." The mark is A. under a crown, for Antoinette (it was under the protection of Marie Antoinette), stencilled in red.

Fig. 292 is a sucrier, in the possession of Mr Walker Joy.

PARIS. Rue de Bondy. 1780. Dihl and Guerhard manufacturers, under the patronage of the Duc d'Angoulême; called "Porcelaine d'Angoulême." The name of the fabrique is sometimes written or stencilled at length.

Fig. 293 is a cup and saucer. Mr. Walker Joy's collection.

PARIS. Rue de Fontaine au Roi, called "De la Courtille." Established 1773 by Jean Baptiste Locré, afterwards joined by Russinger in 1784, who during the Revolution was sole director. The mark is composed of two flambeaux crossed, in blue, and not two arrows as usually given.

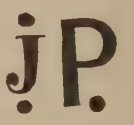
Fig. 294 is part of a tea service in the S. K. Museum.

PARIS. Pont aux Choux. *Manufacture du Duc d'Orleans.* On the 22nd of April, 1784, Louis Honoré de la Marre de Villars opened an establishment for the manufacture of porcelain in the Rue des Boulets, Faubourg St. Antoine. The mark deposited was M.J. It was afterwards disposed of to Jean Baptiste Outrequin de Montarcy and Edme Toulouse, who in Aug., 1786, obtained a brêvet from the Duke of Orleans, Louis Philippe Joseph, and authority to sign the productions with the letters L. P. and take the title of "Manufacture de M. le Duc d'Orleans." They were afterwards established in Rue Amelot, *au Pont-aux-Choux*, by which name the porcelain is generally known.

This mark ceased in 1793, with the condemnation of the Duke of Orleans, and the works subsequently produced were inscribed merely "*Fabrique du Pont-aux-Choux.*" These letters are marked in blue beneath a porcelain tea pot, painted with sprigs of flowers, in the Rev. T. Stainforth's collection, see fig. 295.

PARIS. Rue de Crussol. Established 1789 by Charles Potter, an Englishman; called the "Prince of Wales's China;" the mark is *in red.* The next is a similar mark *in blue*, the top letter being B, is on a canary coloured cup and saucer, painted with flowers and butterflies; in the collection of the Rev. T. Staniforth, see fig. 296. These two marks are on separate pieces of the same service, one marked in red, the other in blue; in Mr. Reynolds' collection.

PARIS. Formerly Belleville, and now Fontainebleau; established 1790 by Jacob Petit. The mark is blue, in the moist clay. This manufactory is still carried on at 54, Rue Paradis Poissonnière, and the Depôt, 32, Rue de Bondy. The products of the first period were much esteemed, being well painted and well modelled, bearing his mark, but recently the proprietor has unwisely altered his original plan and imitates Dresden, counterfeiting also the mark of the crossed swords, a practice which cannot be too much reprehended, as it is the cause of much deception. Jacob Petit also makes biscuit figures, birds' nests, flowers, &c. In 1853, he patented in England some improvements in porcelain, which consisted in having raised surfaces and painting the same, the combination being claimed.



PARIS. Fabrique du Charles Philippe Comte d'Artois, afterwards Charles X, 1769. We read in the *Guide des Amateurs*, printed in Paris, 1787 :—"This manufacture in the Rue du Faubourg St. Denis is the most ancient of all those established in Paris. Hanüng of Strasbourg, who brought into France the secret of hard porcelain, formed the first establishment in 1769. Having obtained the protection of Charles Philippe, Comte d'Artois, it is called by his name." It belonged actually to Bourdon des Planches, who continued the fabrication of hard porcelain, &c., and it was discontinued in 1810.

VINCENNES. 1786. There was a porcelain manufactory here, directed by M. Le Maire, probably the same who founded that in Rue Popincourt, which was ceded to M. Nast in 1783. M. Jacquemart thinks the L. P. under a crown belongs to this *fabrique*, and that it was under the protection of Louis Philippe Duc de Chartres, afterwards King of the French. There were four establishments at Vincennes; the first by the brothers Dubois, subsequently transferred to Sèvres; the second by Maurin des Aubiez, in 1767; the third by Pierre Antoine Hannong; and the fourth that described above.

SEVRES.

The history of the celebrated manufactory at Sèvres must be traced back to that of St. Cloud, which, we have seen, was founded as early as 1695. Here Louis XIV. accorded his patronage and favour by granting exclusive privileges. In 1735 the secret of the manufacture was carried, by some of the workmen, to Chantilly, and for a time continued there by the brothers Dubois. They left in a few years, taking with them their secret, and settled at Vincennes, where a laboratory was granted them, but after three years they were dismissed.

In 1745, a sculptor, named Charles Adam, formed a company, and the scheme was approved of by the King, privileges being accorded them for thirty years, and a place granted for their works in the Château de Vincennes. In 1753 the privilege of Charles Adam was purchased by Eloy Brichard, and Louis XV. took a third share; hence it became a Royal establishment. Madame de Pompadour greatly encouraged the ceramic art, and it arrived at great perfection. The buildings were found too small to meet the increasing demands for their beautiful productions, and in 1756 they removed to a large edifice at Sèvres, built expressly for the company.

The Vincennes porcelain is now much esteemed; a

favourite decoration was flowers and birds, on a beautiful *bleu de Roi* ground, and cupids painted in *camaieu* of a single colour. The mark at first was the double L, without any letter denoting the date, and after 1753 (when the dating commenced) the letters A B and C are found enclosed within the cipher, after which it merges into the Sèvres category.

In 1760 the King became sole proprietor, and M. Boileau was appointed director. By a decree of council, made in this year, Sèvres had the exclusive privilege of making porcelain, plain or painted, gilt or ungilt, ornaments in relief, sculpture, flowers or figures. Certain *fabriques*, which had already privileges granted them, were allowed to continue their works of white porcelain painted in blue, with Chinese patterns only; the employment of any other colour, especially gilding and making figures and flowers, was strictly prohibited. Even the makers of fayence were prohibited using coloured grounds in medallions or otherwise, or gilding.

About 1761 the secret of making hard porcelain was purchased of Pierre Antoine, the son and successor of Paul Hanüng, for an annuity of 3,000 livres (£120.), and the manufacture of the *pâte tendre* being expensive, and liable to accidents in the furnace, it was deemed important to substitute hard paste. Although possessed of the secret they had not the means of producing it, being unable to procure the *kaolin* necessary, until accident led to the discovery of some quarries yielding it in abundance at St. Yrieix, near Limoges.

In 1769, after Macquer had brought the ware to perfection. the manufacture was successfully established at Sèvres, and both descriptions of china continued to be made until 1804, when, Brongniart being director, soft paste was altogether discontinued, and declared to be "useless in art, of expensive manipulation, dangerous to the workmen, subject to great risk in the furnace, &c."

It is a remarkable fact that the Sèvres Museum, so rich in specimens of other *fabriques* of France, possesses no collection of the grand vases or groups made at the Royal manufactory

in the latter half of the last century, but the moulds are preserved, and many of the choicest pieces have been reproduced in plaster.

The principal colours used in decorating the ground of the Sèvres vases were—

1. The *bleu celeste*, or turquoise, invented in 1752 by Hellot.
2. The rich cobalt blue, called *bleu de Roi*, of which there were two varieties, the darker being designated *gros bleu*.
3. The *violet pensée*, a beautiful violet from a mixture of manganese, one of the rarest decorations of the *pâte tendre*.
4. The *rose Pompadour* (called in England *rose Du-Barry*), a charming pink or rose colour invented in 1757 by Xrhouet of Sèvres.
5. The clear yellow or "jonquille," a sort of canary colour.
6. The *vert pré*, or bright grass green.
7. The *vert pomme*, or apple green.
8. The *rouge de fer*, a brilliant red; and the *œil de perdrix* was at a later period a favourite ornament for the grounds of vases.

The forms are exceedingly varied, but names are assigned to each, either from the designers of the models or their special shapes or ornamentation; these may be found at length in *Marks and Monograms on Pottery and Porcelain*, 3rd edit.

This beautiful ware, *pâte tendre*, was always much esteemed, and never could have been produced at a reasonable price even at the time it was made, the expensive decoration as well as the risk in firing being so great, and manufactured for Royal presents or occasionally sold by express permission at exorbitant prices, and they bore a more approximate value to the present exorbitant prices than is generally supposed. There might have been and were opportunities of buying specimens of *vieux Sèvres* during the turmoils of the Revolution at reasonable prices, and in the first quarter of the present century they were to be obtained. It was during that period that George IV. when Prince Regent formed the magnificent collection now the property of Her Majesty. But those times

are past, and anybody desiring to possess choice specimens must not object to pay £1,000. for a fine vase, or from £50 to £100. for a cup and saucer.

There are doubtless finer collections of Sèvres china in England than any other country of Europe; and the specimens exhibited at the South Kensington Museum in 1862 must have much astonished the foreign visitors who came over to the International Exhibition, although that was only a small portion of the Sèvres keramic treasures existing in this country.

The decree of 1753 directs the use of letters to denote the date of manufacture of every piece, to be placed within the double L; thus the letter A signifies that it was made in 1753; when the alphabet was gone through, double letters were used, as A A for 1778, ending with R R in 1795.

Then came the first Republican epoch, 1792 to 1804, in which the letters F. R. were substituted. Next the first Imperial epoch from 1804 to 1814; and the second Royal epoch, 1814 to 1848, during this the King's initials were adopted. Then the second Republican epoch, 1848 to 1851; and lastly, the second Imperial epoch in 1852 up to the present time.

In addition to this date-mark the initial or signs adopted by the painter and gilder were placed upon the ware; we can therefore not only tell the exact year in which any piece was made, but the name of the decorator, from books in the Sèvres manufactory, where the signs and names were entered. These are given, *in extenso*, in Chaffers' *Marks and Monograms on Pottery and Porcelain*, third edition, pages 454 to 466.

Examples.

Fig. 297. An ecuelle, dated 1771 ; (Bernal collection) S. K. Museum.

Fig. 298. A biscuit group, Cupid and Psyche; S. K. Museum.

Fig. 299. A boat-shaped vase, painted with cupids; in Her Majesty the Queen's collection.

Fig. 300. A vase (*vaisseau à mat*), painted with landscapes and figures; in Her Majesty the Queen's collection.

England.

POTTERY.

THE earthenware vessels previous to the XVIth Century were of a very coarse description, rudely fashioned and devoid of ornament, but occasionally covered with a yellow or green glaze, sometimes cast in a mould in grotesque forms. Numerous specimens of early English cups are found in excavations in London, and other parts of England, which may be identified by comparing them with the vessels in Norman and Mediæval manuscripts.

But many other materials were fashioned into drinking cups; in wood we find a curious square drinking vessel called the mether, which required some dexterity in handling lest the liquor should be spilled: this was used in Ireland. A very interesting specimen called the Dunvegan cup, in the possession of Colonel Macleod, is of this form, mounted in silver, and bearing an inscription of the Xth Century.

In England the peg tankard was much used, so called from a number of pegs inside, at equal distances, to regulate the quantity to be taken by each person when passed round a table; these were frequently handsomely carved with religious subjects. Another description of wooden drinking cup was the mazer bowl, so called from the German word *mæser*—maple.

Leather bottles and jugs called black jacks were much used in England; the bottle was generally barrel-shaped, and carried by travellers; its praises are recorded in the old English ballad of the XVIth Century, each verse concluding with the couplet—

"I wish in heaven his soul may dwell
Who first found out the leather bottell."

The gourd, pumpkin, cocoa-nut, and other fruits with a hard rind or shell were undoubtedly the most primitive vessels, being formed ready for use, and were frequently mounted in silver.

During the XVIth and XVIIth Centuries glass was used by the rich, especially that which came from Venice, but from its fragile nature was very expensive wear. For plates and dishes a harder and more durable material was required, and wooden trenchers or pewter platters were generally in use.

A French writer in 1558, named Etienne Perlin, in his description of England, says: "The English drink beer not out of glasses but from earthen pots, the covers and handles made of silver for the rich; the middle classes mount theirs in tin, the poorer sort use beer pots made of wood."

The earthen vessels made in England, although inexpensive, were badly burned, and not very durable; and the German stone ware with a salt glaze was eagerly sought after throughout the XVIth Century, and imported in large quantities. These stone pots were usually impressed with the arms of German towns; a rose or other device in front, and a ferocious bearded visage under the spout. They were called Bellarmines, after the celebrated Cardinal Bellarmin, who in the XVIth Century made himself so conspicuous by his zealous opposition to the Reformed religion, and were derisively called after him.

These bellarmines were in general use throughout England in the XVIth and beginning of the XVIIth Centuries at inns and public houses to serve ale to the customers; they were of various sizes, the galonier which held eight pints, the pottle pot four pints, the quart and the pint. The importation of

these stone pots was almost monopolized by the Cologne potters, near which city they were made. In the reign of Queen Elizabeth we find one William Simpson presenting a memorial that he may be allowed to bring "the drinking stone pottes made at Culloin" into this country, and requests permission to make such like stone pots in England; but he was not successful in his suit.

In 1626, however, two other potters, named Rous and Cullyn, merchants of the city of London, obtained the exclusive privilege of making stone pots and jugs in this country, and a patent was granted them for fourteen years; the preamble states that "heretofore, and at this present, our kingdom of England has been served with stone pottes, stone jugges, and stone bottells, out of foreign parts, from beyond the seas."

STAFFORDSHIRE.

When Dr. Plot wrote his natural history of this county in 1686 there were very few manufactories of pottery; he only speaks of one at Amblecott and another at Wednesbury; but he says: "The greatest pottery they have in this country is carried on at Burslem, near Newcastle-under-Lyme." The earthenware made here towards the end of the XVIIth Century was of a very coarse character, and the decoration extremely rude, consisting merely of patterns trailed over the surface in coloured clay, technically termed *slip*, diluted to the consistence of syrup, so that it could run out through a quill. The usual colours of these slips were orange, white and red, the orange forming the ground and the white and red the paint. After the dishes were thus ornamented they were glazed with lead ore, beaten into dust, finely sifted, and strewed over the surface, which gave it the gloss but not the colour. The vessels remained twenty-four hours in the kiln, and were then drawn for sale, which was principally to poor cratemen, who carried them at their backs all over the country for sale.

The forms of these vessels were tygs or mugs, with two

1621

or more handles for passing round a table, candlesticks, dishes, &c. The earliest names we find upon them are Thomas and Ralph Toft, William Talor, Joseph Glass; all names still known in Staffordshire.

Examples.

Fig. 301. A tyg, with four handles, dated 1621.

Fig. 302. A mug, with two handles, dated 1682.

Figs. 303 and 304. Two tea pots; all of these are in the Geological Museum.

Fig. 305. A plateau, with Charles II. and his Queen in relief, by Ralph Toft, 1677.

WEDGWOOD.

The family of Wedgwood was of long standing at Burslem, and many members of it were engaged in making pottery long before the birth of the great potter, Josiah Wedgwood. His father, grandfather, and great-grandfather were all engaged in the trade, as well as many of his relations. Josiah Wedgwood was born in 1730, at Burslem; he was the youngest of thirteen children; his father, Thomas Wedgwood, died when Josiah was only nine years old. His eldest brother, Thomas, succeeded his father as a potter, and Josiah was bound apprentice to him in 1744. During his apprenticeship he was seized with a violent attack of the small-pox, which left its effects in his system, and settled in his legs, and this disorder continued with him until manhood; an accidental bruise, however, resulted in the amputation of his leg in the thirty-fourth year of his age. A short time after the expiration of his apprenticeship he left his brother's house to make knife handles, imitation agate, and tortoiseshell small wares, at Stoke, where, in 1752, he entered into partnership with John Harrison, but in two years they separated.

In 1754 Josiah Wedgwood went into partnership with Thomas Whieldon of Fenton Low, one of the most eminent potters of his day, and they remained together five years, the principal manufactures being tortoiseshell plates and dishes, cauliflower jugs, tea pots with crab-stock handles, agate knife

handles, and small wares generally; while here he also produced that fine green glaze which covered his dessert services, in imitation of leaves.

In 1759 the partnership expired, and he returned to Burslem, and in his twenty-ninth year commenced business on his own account at the "Churchyard" works, where he was born. Here he set himself earnestly to work, improving the manufacture of pottery, and soon became so successful that he was compelled to enlarge his establishment, and took the "Ivy House" works. He engaged the services of his cousin, Thomas Wedgwood, who had gained his experience at the Worcester works, and in 1765 he took him into partnership. The first ware which gained him reputation was his fine cream-coloured ware, which remained a staple article from 1762 down to the time of his decease, and after Royalty had approved of it the name was changed to Queen's ware. His cousin Thomas had the superintendence of this particular department, which he designated the *useful* branch. In 1768 Josiah took into partnership Thomas Bentley, and to him was entrusted the *ornamental* branch, both departments being kept perfectly distinct (as far as the interests of his partners were concerned).

Wedgwood also produced, about this date, a sort of red ware, formed of the same ochreous clay used by the Elers nearly a century before; it required no glaze except what it derived from friction on the wheel and lathe, and was covered with engine-turned ornament; and in 1766 a black ware, which he called basaltes or black Egyptian. These manufactures were not confined to his works; other potters made vast quantities of it; but Wedgwood made great improvements in the bodies and forms of the ware, and was rewarded by a vast accumulation of business; so much so that he was compelled to open a new manufactory at Etruria. Having shortly before taken out his patent (the only invention he ever secured by patent) for encaustic painting on copies of Etruscan vases, his first essays at the new works were a set of these, now preserved in the family,

inscribed "One of the first day's productions at Etruria in Staffordshire, by Wedgwood and Bentley, June 13, 1769." These were of black basaltes, with encaustic paintings of classical subjects. Wedgwood himself threw these vases, while Bentley turned the lathe.

In 1773 he made "a fine white terra cotta of great beauty and delicacy, proper for cameos, portraits and bas reliefs;" this was the forerunner of the jasper ware, which became by constant attention and successive improvements the most beautiful of all his wares. In 1776 the solid jasper ware was invented, which, however, attained its greatest perfection ten years later.

In the manufacture of this elegant ware Wedgwood largely employed sulphate of barytes, and for many years derived great profits, none of the workmen having any idea of the nature of the material upon which they were operating, until a letter containing a bill of parcels of a quantity of the article fell into the hands of a dishonest servant, who told the secret, and deprived the inventor of that particular source of emolument; for when the same article was made by those who employed inferior workmen, to whom they only paid one-fourth of the salary given by Wedgwood, the price of jasper ware became so reduced that he was unable to employ those exquisite modellers whom he had formerly engaged to superintend that branch of the manufacture.

The celebrated service made for the Empress Catherine of Russia was of Queen's ware; it was commenced in 1773, and had upwards of 1,200 views of seats of the nobility and gentry of England, and being for the Grenouilliere Palace each piece had upon it a green frog. The price paid for this service was £3,000.

In 1780 Thomas Bentley, the friend and partner of Josiah Wedgwood, died, and in 1781 the stock in London, so far as related to their partnership, was sold at Christie's; the sale lasted twelve days.

In 1785 a "jasper dip" was introduced, in which the white clay vessels were dipped, and received a coating of jasper,

instead of being jasper throughout, which was considered a great improvement, and caused an increase of 20 per cent. in the price.

In 1787 the Portland Museum was sold by auction, and the gem of all others Wedgwood coveted was the celebrated Barberini vase, made of glass of two strata, dark blue and opaque white, the ornaments on the surface being cut from the solid, in the same manner as an onyx cameo. This vase was of Roman work, of the IInd or IIIrd Century of our era. Wedgwood desired to become the possessor, but finding he would be opposed by the Duke of Portland, it was arranged that the Duke should buy the vase, and lend it to Wedgwood for the purpose of copying. It was sold for £1,029. He was restricted from moulding it, lest any injury should result, and it was therefore modelled by Webber after the original. The material in which it was produced was black jasper, which was apparently black, with the slightest possible tinge of blue; in Wedgwood's own words, "a mixture of blue and black, and then dipped in black," the figures being in white relief. Fig. 306 represents one of these vases in the Geological Museum.

The principal inventions of Wedgwood, as enumerated in his Catalogue of 1788, were—

1. The cream-coloured table ware, afterwards Queen's ware.
2. Terra cotta, made to represent porphyry, granite, &c.
3. Basaltes or black Egyptian ware, imitation bronzes, &c.
4. White porcelain biscuit.
5. Bamboo, a cream-coloured porcelain biscuit.
6. Jasper, a porcelain that would receive throughout its whole substance, from the mixture of metallic oxides, the same colours as they would communicate to glass or enamels in fusion, very applicable to the production of cameos, portraits, &c., that require to be shown in bas-relief, since the ground can be made of any colour while the raised parts are pure white.
7. A porcelain biscuit, exceedingly hard, resisting the

strongest acids or corrosive substances, very useful in laboratories and for mortars.

The modelling bills from 1773 to 1775 inclusive, are still preserved among the Mayer MSS., which, although but a small portion of the whole, permit us to individualize many well-known and interesting objects. Messrs. Hoskins and Grant's bills for plaster casts, prepared to mould from, contain the names of the busts, and the prices paid for them :— Zeno, Pindar, Faustina, Germanicus, Antoninus Pius, Seneca, Augustus, Cato, Marcus Aurelius, Homer, Antinous, Solon, and Plato, at 21s. each; Inigo Jones, Palladio, and others, at 25s.; Venus de Medicis, 15s.; large Marcus Aurelius, 31s. 6d.; four ovals of the Elements, 36s.; small busts in pairs, of Swift and Milton, Virgil and Horace, Locke and Newton, Beaumont and Fletcher, &c., at 10s. 6d. and 12s. each; Harvey and Newton, 50s. the pair; and many others.

Wedgwood, in a letter to Bentley, August, 1774, says :— "These busts are much better finished than the plaster casts or models we take them from. Hackwood bestows a week upon each head in restoring it to what we suppose it was when it came out of the hands of the statuary. Pray do not let our labour be unobserved when they are under your care. It is a fortnight's work to prepare and mould one of these heads."

Webber, a modeller of uncommon ability, was recommended to Wedgwood by Sir W. Chambers and Sir Joshua Reynolds, and shortly after the death of Mr. Bentley he took the management of the ornamental department; many fine bas-reliefs are by his hand.

Flaxman was engaged by Wedgwood and Bentley as early as 1775, and he continued furnishing them with drawings and models up to the time of his departure for Rome in 1787. After Bentley's death in 1780 Flaxman's fame as a sculptor obtained him more important work, but still, as time permitted, he worked for Wedgwood.

When Flaxman went to Italy in 1787 he arranged to execute occasionally some models, but principally to suggest,

overlook, and give finishing touches to the works of the Italian artists who were employed in copying from the antique under the direction of Angelo Dalmazoni. Pacetti's works were numerous, as well as those of Angelini. Fratoddi and Mangiarotti were cameo engravers; they copied on shells some of the finest antique gems. Manzolini and Cades were also employed in Italy for Wedgwood.

The tablets, friezes and other subjects in bas-relief were modelled by the artists in red wax, being a composition of bees' wax and a few drops of turpentine, coloured with vermilion, on slabs of fine slate.

From these originals, casts were taken in plaster of Paris for ordinary use, but subsequently the working casts were made of clay, and baked, which made them everlasting; but as they shrank considerably in the firing, the originals had to be made proportionately larger to allow for it.

These models were packed in wooden boxes and sent to England *via* Leghorn, and to guard against accidents they were forwarded by one ship, and casts of them by another. With so many artists employed, these models were very numerous, and many of them have been erroneously attributed to Flaxman.

Josiah Wedgwood died on 3rd of Jan., 1795 in his 65th year.

Examples.

306. The Portland vase of black and white jasper.

307. Vase of blue jasper, the Muses.

308. Tripod of black Egyptian, supported by three figures.

309. Tea pot, caddy and plate, printed transfer.

310. Card of jasper cameos; in the Geological Museum.

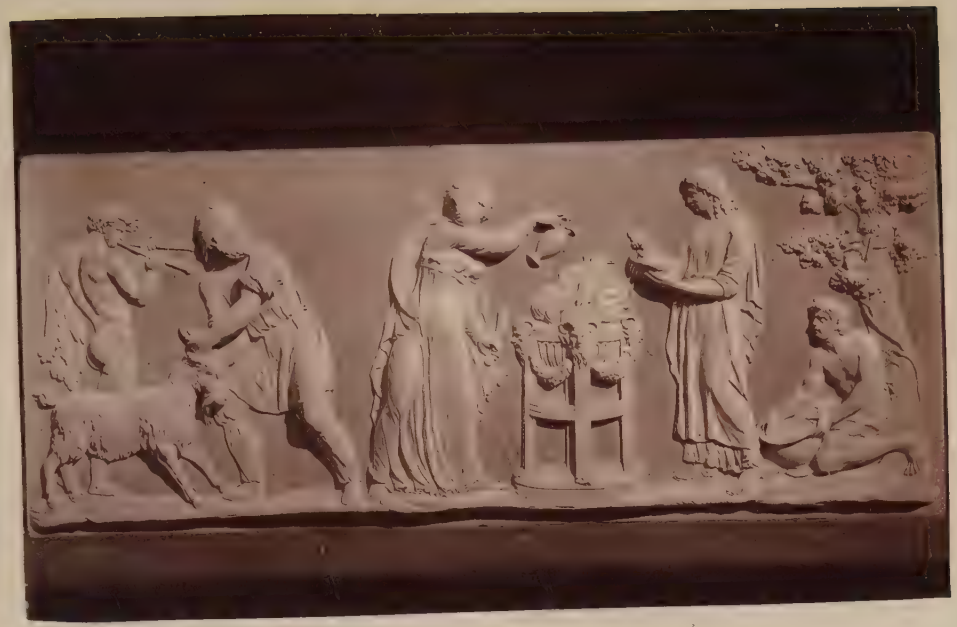
311. Vase of basaltes, subjects in relief; S. K. Museum.

312. Jasper plaque, Bacchanalian Sacrifice, 24 in. by 10 in.; in Mr. John J. Bagshawe's collection.

313. Three vases, granite ground, with gilt festoons and handles of female figures; in Mr. John J. Bagshawe's collection.

313*. Ewer of agate ware, by Wedgwood and Bentley; in Mr. Emerson Norman's collection.

PLAQUES.



In 1773, Ralph Shawe of *Burslem* made great improvements in the manufacture, and took out a patent for chocolate coloured ware, striped with white and lined with white, glazed with salt.

Ralph Wood was established at Burslem about 1730, and was succeeded by his son Aaron Wood about 1750; he served his apprenticeship to Dr. Thos. Wedgwood, and was a very clever cutter of moulds for stoneware plates and dishes, with raised pattern borders, &c., which have been erroneously termed Elizabethan. A large collection of his ware, with the moulds, &c., are in the S. K. Museum. Cream ware is said to have been invented by him. He was succeeded by his son Enoch Wood about 1770, who was a sculptor, and made many busts of eminent men. His successors were Wood and Caldwell, who continued the manufacture of busts and groups.

Examples—Fig. 314 is a granite obelisk by Ralph Wood, about 1730, in the Geological Museum. Fig. 315, a fine statuette of Chaucer by the same; in the possession of Rev. T. Staniforth. Figs. 316 to 318, a tea set of white crouch ware, by Aaron Wood.

Astbury of *Shelton*, early in the 18th century, made red, crouch, and white stone ware. It is said he derived his knowledge of mixing the clays by pretending to be an idiot, and obtained employment at the Elers manufactory at Bradwell, and after gaining their secret, he set up in business against them.

The discovery of using calcined flints as an ingredient in the composition of pottery is attributed to the younger Astbury, which led to the manufacture of fine fayence, and paved the way for the great improvements afterwards achieved by Wedgwood. The story is thus told: While travelling to London on horseback, he had occasion to seek a remedy for a disorder in his horse's eyes, when the ostler of the Inn by burning a flint reduced it to a fine powder, which he blew into them. The potter observing the beautiful white colour of the flint after calcination, instantly conceived the use to

which it might be employed in his art, and this is said to have been the origin of the first white flint stone ware.*

The potter to whom Staffordshire was indebted for great improvements in the ware was JOHN PHILIP ELERS, who about 1690 came over from Holland and settled at Bradwell. He was descended from a noble family of Saxony; his father, Martin Elers, married the daughter of a rich Burgomaster of *Amsterdam;* his daughter married Sir W. Phipps, ancestor of the Marquis of Normanby, and John Philip Elers' granddaughter, Maria Elers, married Richard Lovell Edgeworth, (father of the authoress Maria Edgeworth).

John Philip Elers was a clever chemist, which enabled him to discover the art of mixing the clays of the neighbourhood to greater perfection than had ever been attained in *Staffordshire,* and by carefully levigating them, and sifting through fine hair sieves, he manufactured to a considerable extent an improved kind of red pottery, in imitation of that of Japan, and by the addition of manganese to the clays, he made a fine black ware, which a century afterwards was adopted and improved by Wedgwood, and termed Black Egyptian, or Basaltes.

The specimens yet preserved, by their excellence in grain, texture, and shape, will ever manifest the skill and success of Elers. They were ornamented in relief, with sharp and well designed flowers and leaves, especially the tea leaf—by copper moulds, and afterwards turned on the outside upon the lathe in tea services, &c.

Fig. 320 is a tea pot of red ware, with flowers in relief by Elers, in the Geological Museum.

MOSES STEEL was a manufacturer at *Burslem* in 1715. The name of a descendant is found on a vase, blue ground with white figures in relief, in the style of Wedgwood, in the Geological Museum, fig. 319.

---

* John Dwight, of Fulham, used "calcined, beaten and sifted flints" in the composition of his wares, nearly fifty years before Astbury is here stated to have made the discovery.

Samuel Hollins of *Shelton*, established about 1760 a manufactory of fine red ware tea pots, he procured the clay from Bradwell. He was succeeded about 1777 by T. and J. Hollins. In the Geological Museum is a green bowl with ornaments in relief, signed "S. Hollins" (fig. 321), and a basin in the same collection (fig. 322) is of white ground with blue figures in relief, similar to Wedgwood, stamped T. and J. Hollins.

At Shelton the New Hall China Works owe their origin to the purchase of Champion's (Cookworthy's) patent by a company of potters in 1777, and was the first porcelain manufactory in Staffordshire. In despite of the opposition of Wedgwood and the potters of that county, the patent had been extended, and the new company consisted of Messrs. Samuel Hollins, of Shelton; Anthony Keeling, of Tunstall; John Turner, of Lane End; Peter (or Jacob) Warburton, of Hot Lane; William Clowes, of Port Hill; and Charles Bagnall, of Shelton. The ware made here was not of a fine character, and inferior artists were employed, and was never in great estimation. It consequently soon fell to decay, after many changes. The mark is the name of the works in a double ring. Fig. 323 is a cup and saucer painted with flowers; S. K. Museum.

Shaw mentions a Mr. Miles, of Miles's Bank, *Hanley*, who produced the brown stone ware about 1700. There is in the Geological Museum a fayence barrel supported by four Cupids, of brown glaze with gilt hoops, resting on a stage with four supports; of good work, apparently the first half of the XVIIIth century, impressed with the name of Miles; see fig. 324.

Elijah Mayer, of *Hanley*, was a contemporary of Wedgwood. He was noted for his cream coloured ware and brown line ware, but he produced many other varieties. In the Geological Museum is a vase of unglazed drab terra cotta, with festoons, &c., in relief, coloured; see fig. 325.

The basaltes or black Egyptian ware tea services, with animals, &c., in relief, are well known. Another popular

service was one made to commemorate Nelson's victories of the Nile and Trafalgar, with crocodiles, pyramids, Britannia, Fame, and monument inscribed, "Pro patria," and tablet with Nelson, &c. These are usually impressed with E. Mayer's name.

PALMER, of *Hanley*, was a great pirate of Wedgwood's inventions, and Mrs. Palmer, who seems to have been the active manager of her husband's business, engaged persons surreptitiously to obtain Wedgwood and Bentley's new patterns as soon as they arrived at the London warehouse, for the purpose of copying them. Palmer had a London partner of the name of NEALE. They imitated his black Egyptian vases and other inventions, and eventually his Etruscan painted vases, but these being secured by patent, (the only one Wedgwood ever took out), an injunction was served upon them for an infringement, which ended in a compromise—Palmer purchasing a share in the patent. In 1776 he failed, and the business was carried on by Neale & Co., who by some means discovered the secret of the jasper body. From specimens we have seen, they were formidable rivals of Wedgwood.

Fig. 326 is a punch barrel by Neale, of fine fayence, painted in flowers and musical instruments, resting on a square pedestal, with nymphs and satyrs in relief, the cover surmounted by Silenus; in the S. K. Museum.

Fig. 327. A square jardinière of blue and white jasper; in the Geological Museum.

J. VOYEZ, of *Hanley*, was a clever artist, he was in the employ of Wedgwood, and afterwards with Neale and Palmer.

Fig. 328 is a fayence vase of good form, with leaves, masks and festoons in relief; in the collection of the Rev. T. Staniforth.

Fig. 329 is a fine black basaltes vase, with a sculptured medallion of Prometheus, signed by J. Voyez, 1769; in Sir T. W. Holburne's collection.

THOMAS WHEILDON, of *Fenton*, established a pottery in 1740; besides the common household articles, he made fancy

marbled ware, such as agate knife handles, chimney ornaments, tortoiseshell and melon dessert services, black glazed tea and coffee services, &c. Aaron Wood was his apprentice, and made models for pickle leaves, crabstock handles, cabbage leaf spouts for tea pots, &c. Josiah Spode was also his apprentice, and Josiah Wedgwood was in partnership with him until 1759.

Enoch Booth, of *Tunstall*, and Warburton of *Cobridge* in the same county, were extensive potters, and first made the cream coloured pottery on the improvement of Booth's fluid glaze.

John Turner, of *Lane End*, made a fine description of ware, and his is the most successful imitation of Wedgwood's jasper, with ornaments in relief, and only second to his in excellence; he also made a fine white stone ware.

Fig. 330 represents a sugar basin of yellow clay, with figures in relief; Geological Museum.

Fig. 330A. A tea pot, with medallion of figures in relief; Mr. E. Norman.

William Adams, of *Tunstall*, was a favorite pupil of Wedgwood, and while with him, executed some of his finest specimens of jasper ware. He afterwards went into business on his own account, and by his great care, and the knowledge he had attained in Wedgwood's service, carried on an extensive trade, for the knowledge of the mixture of the clays by the introduction of sulphate of barytes in the making of Wedgwood's jasper, was very generally known long before his death.

Fig. 334 is a jug of blue jasper in imitation of Wedgwood, in the Geological Museum.

Fig. 335. A beautiful jasper plaque, with Diana in relief, belonging to Mr. Jno. J. Bagshawe.

The Messrs. Davenport, of *Longport*, made great improvements in the manufacture of earthenware, they were celebrated especially for their stone china; the manufactory was established in 1793, and has been successfully carried on up to the present day in the same family.

Figs. 331 and 332 are examples of his ware, in the Geological Museum.

Miles Mason, of *Lane Delph*, early in the present century produced some fine ware. The ironstone china was brought to great perfection by Charles James Mason, and the forms were of a high character, very much resembling porcelain.

Fig. 336 is a cup, cover and saucer, by Mason, in the Geological Museum.

Thomas Minton established a manufactory at *Stoke-upon-Trent* in 1791, he was apprenticed to Turner of Caughley as an engraver. His productions were of the useful kind, viz.: services for the table, and he made porcelain very much in the style of Worcester. He died in 1836, and was succeeded by his second son, the celebrated Herbert Minton, who brought the potter's art to the greatest perfection, He died in 1861, and was succeeded by Michael Daintry Hollins and Colin Minton Campbell, his nephew and heir. Recently Mr. Hollins left the concern, and it is now carried on by Mr. Campbell in conjunction with his cousins Thomas William and Herbert Minton, great grandsons of the founder, who have greatly extended the works by the application of steam and machinery.

This mark was used by Thomas Minton, the double S. for Stoke and M. for Minton, the numerals refer to the pattern.

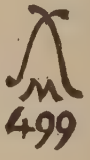


Fig. 333 is a porcelain bowl, blue and gold, painted with flowers; in the S. K. Museum.

LIVERPOOL.

Early in the XVIIIth century, and probably much before that, Liverpool was noted for the manufacture of pottery. Little is known of its early history, and it was not until Mr. Jos. Mayer rescued from oblivion many interesting particulars that anything like a succinct account was published. In his interesting notice of the Art of Pottery in Liverpool, we learn that the most celebrated of the early potters was Alderman

This specimen
may be seen in the
Stoke on Trent Museum.

Thomas Shaw, who had a bank for making pottery in the beginning of the XVIIIth century; several large plaques and monumental slabs of his make are in existence, dated from 1716 to 1756. About this time, there seems to have been a large demand for punch bowls, and as these formed the principal ornaments on the sideboards of the middle classes, and especially on board the ships, which were constantly going and coming in the port, considerable pains were taken in decorating them, and many are still in existence painted with ships, convivial mottoes, and inscriptions; one of these, which will hold at least two gallons, is in the Geological Museum, Jermyn Street; another has "Parliament bowl, free without excise," 1736, alluding to the taking off the duty on spirits by "Walpole's Bill." A third praises the fine quality of the tin used for making the glaze, from Luxillion in Cornwall, the name of the owner of the mine (and date 1731) being thus immortalized :—

"John Udy of Luxillion
His tin was so fine,
It glidered this punch bowl
And made it to shine.

Pray fill it with punch,
Let the tinners fill round,
They never will budge
Till the bottom they sound."

Another important establishment was founded by Mr. John Sadler, the son of a painter, who had learned the art of engraving.

He was the inventor, about 1752, of the method of transferring prints from engraved copper plates upon pottery, and in conjunction with Mr. Guy Green, proposed to take out a patent in 1756, the draft of which is still preserved, but they preferred keeping the invention secret to the doubtful security of patent rights.

Wedgwood availed himself of this new mode of decoration, and sent his Queen's ware weekly to Messrs. Sadler and Green to be printed.

Examples.

Fig. 337. Mug, printed with Freemason's arms, by Sadler.

Fig. 338. Punch bowl, printed with a ship; Geological Museum.

Fig. 339. Porcelain mug, with transfer portrait of General Wolfe, signed by J. Sadler.

Fig. 340. Mug, with transfer portrait of Lord Chatham.

Fig. 342. Four printed tiles by Sadler; these are in Lady C. Schreiber's collection.

Fig. 341. A tea pot with portrait of Wesley, and a tortoise-shell mug; S. K. Museum.

Mr. Richard Chaffers was the principal manufacturer of Liverpool; he served his apprenticeship with Alderman Shaw, and in 1752 established a bank for the manufacture of blue and white earthenware and fine porcelain. His dinner and tea services, punch bowls, jugs, mugs, and decorative vases, gained him great reputation, and they were largely exported to our American Colonies, (now the United States). A very useful little article in particular, which had a great run there, was a pepper-box of the hour glass shape, inscribed with the maker's name at length and the date 1769, it was so well known, that it was a common saying of an ill-tempered person that "he was as hot as Dick's pepper box."

His porcelain works were established about the same time as those of Worcester and Derby, and his productions had a great sale in England.

In the *Liverpool Advertizer* of 1756, we find his China manufactory thus advertized:—"The porcelain or china ware made by Messrs. Richard Chaffers & Co. is now sold here in the town, but at their manufactory at Shaws Brow, considerable abatement is made for exportation and to wholesale dealers." Several specimens are preserved in Mr. Mayer's collection, obtained from members of his family in the neighbourhood.

Mr. Mayer gives an interesting account of an expedition Mr. Chaffers made into Cornwall, as early as 1756, to search

for kaolin or soap stone, which our limits will not allow us to give at length. Suffice it to say, that this eminent potter greatly advanced the art in Liverpool, and his excellence was frankly acknowledged by Wedgwood himself, to whom he presented a tea set of his china ware, and who, on admiring the body and examining the colours used in the decoration, exclaimed, "This puts an end to the battle. Mr. Chaffers beats us all in his colours, and with his knowledge he can make colours for two guineas which I cannot produce so good for five." At his death many of his best potters entered the service of Mr. Wedgwood.

The Liverpool establishments of Mr. PENNINGTON, Mr. PHILIP CHRISTIAN, and RICHARD ABBEY, were on an extensive scale, but towards the end of the XVIIIth century only one of any importance survived, and that belonged to Messrs. WORTHINGTON, HUMBLE and HOLLAND, who in 1796 established a large manufactory on the south bank of the Mersey. As Wedgwood had christened his settlement Etruria, they called theirs Herculaneum. A larger capital being required, in 1806 an increase of proprietors took place. The first wares made here, were Queen's ware, and blue printed. About 1800 they commenced making porcelain—the mark used was "Herculaneum," or "Herculaneum Pottery." About 1836, when it came into the possession of Messrs. Case, Mort & Co., the mark used was a bird called the liver, which forms the crest of the Borough of Liverpool.

JACKFIELD, in *Shropshire*, was a very old pottery, and there are some pieces extant with the dates 1634. In 1713 it was carried on by RICHARD THURSFIELD. The ware made here was of a red clay, with a brilliant black glaze, sometimes with scrolls and flowers in relief. Tea services are frequently seen. The jugs were known in the locality as "black decanters." About 1780 the works were taken by Mr. John Rose, and subsequently removed to Coalport.

Fig. 343 is a black glazed tea pot inscribed, "Richard and Ruth Goodin, 1769;" in the Geological Museum.

FULHAM.

The first successful imitation of the *grès de Cologne* was made by JOHN DWIGHT, an Oxfordshire gentleman, which in course of time almost entirely superseded the importation from abroad. This great potter took out his first patent in 1671, and established a manufactory at Fulham in that year, which was successfully carried on through two patents of fourteen years each. Dr. Plot, in his *History of Oxfordshire*, published in 1677, thus eulogizes him:—"The ingenious John Dwight, formerly M.A. of Christ Church, Oxon, hath discovered the mystery of the stone or Cologne wares, heretofore made only in Germany, and by the Dutch brought over into England in great quantities, and hath set up a manufacture of the same, and hath brought it to greater perfection than it has attained where it has been used for many ages, insomuch that the Company of Glass Sellers of London, who are the dealers for that commodity, have contracted with the inventor to buy only of his manufacture, and refuse the foreign." After speaking of his invention of white and transparent porcelain, he concludes:—"In short, he has so advanced the art plastic, that 'tis dubious whether any man since Prometheus have excelled him." The Fulham stone ware is frequently seen at the present day in collections. It is of exceedingly hard and close texture, very compact and sonorous, covered with a salt glaze, of gray colour, ornamented with a brilliant blue enamel in bands, leaves, and flowers, having medallions of Kings and Queens of England in front, with Latin names and titles, or their initials only. Mr. Baylis, of Prior's Bank, obtained a curious collection of the varieties of ware made at the Fulham works, consisting of about twenty-five specimens which had been preserved (by the Dwight family) since the period of their manufacture, and were purchased by him from the last representative of the family. They next passed into the possession of Mr. Reynolds, who sold them by auction, and they are now unfortunately dispersed. Among these were some beautifully

modelled busts in the grès or stone ware, of Charles II. and James II., figures of heathen deities from 7 in. to 13 in. high; but the most interesting relic was a half-length female figure of a child lying upon a pillow with its eyes closed, clasping a bouquet of flowers, evidently modelled from the child after death. It tells its own tale, for on the back is inscribed—"Lydia Dwight, died March 3, 1672." This is now in the S. K. Museum.

There is a large fayence plateau, covered with the rich *bleu de Perse* enamel, decorated in white, with the Royal arms and monogram of Charles II. In looking over this collection we are astonished at the variety of Dwight's productions, and the great perfection to which he had brought the potter's art. The figures, busts and groups are exquisitely modelled, and will bear comparison with any contemporary manufactures of Europe. A careful inspection will convince any unprejudiced mind of the erroneous impression which exists, that until the time of Wedgwood the potter's art in England was at a very low ebb, and that none but the rudest description of pottery was made, without any attempt to display artistic excellence. Here, however, we have examples of English pottery a century before Josiah Wedgwood's time, which would do credit to the atélier of that distinguished potter himself. John Dwight died in the year 1737, and with him also departed the glory of his manufactory at Fulham.

Fig. 344 is a Bellarmine of the time of Charles II., with a medallion of C. R. and crown and fleur-de-lis.

Fig. 345 is a jug, with Hogarth's Midnight Conversation in relief.

Fig. 346. Two fragments of blue and purple stone ware jugs; all these were found in an excavation at the Fulham works; in the possession of Lady C. Schreiber.

LAMBETH.

The next important pottery in England was that of Lambeth. In the *History of Lambeth* it is related that about 1650 some Dutch potters established themselves here, and by

degrees the manufacture became important, for the village contained no less than twenty manufactories, in which were made the glazed pottery and tiles used in London and various parts of England. The ware was very much of the character of Delft, with a fine white creamy glaze, painted with landscapes and figures in blue.

The white bottles or jugs, upon which are written the names of the wines, accompanied by dates ranging from 1642 to 1649, were made here. In 1676 a number of potters obtained a patent on the 27th of October of that year, the preamble to which grant states, "Whereas John Ariens Van Hamme hath humbly represented unto us that he is, in pursuance of the encouragement he hath received from our Ambassador at the Hague, come over to settle in this our kingdom with his family, to exercise his art of making tiles and porcelain and other earthenwares, after the way practised in Holland, which hath not been practised in this our kingdom."

The trade flourished here for more than a century, until about 1780 or 1790, at which time the Staffordshire potters, by the great improvements they had made in the quality of their ware, and having coal and clay ready to their hand, they were enabled to produce it at a cheaper rate, and eventually beat the Lambeth potters out of the field.

The Lambeth potters, about the end of the XVIIth Century, appear also to have copied the forms of the Palissy ware, especially in large oval dishes with initials and dates. They also made, among other articles, apothecaries' slabs, which were used for mixing conserves, pills, &c., and hung up in their shops; these slabs were in form of a heart or escutcheon, generally painted in blue *camaieu*, with the apothecaries' arms and the motto, "Opifer que per orbem dicor."

YORKSHIRE.

In Yorkshire, pottery of coarse character was made in the XVIIth century. An ancestor of Josiah Wedgwood was established at Yearsley, about the year 1700; and on the estate of Sir George Wombwell pancheons, pitchers and frag-

ments of pottery, of a coarse brown ware, with lead glaze, have been frequently found on the site of the old manufactory, the existence of which has been handed down in the district by the traditionary distich—

> "At Yearsley there were pancheons made
> By Willie Wedgwood, that young blade."

There was also a manufactory established at the Manor-house, York, about 1665, of which little is known except the mention of its existence by Ralph Thoresby and Horace Walpole; although it is by the former erroneously called porcelain, the ware is actually a fine stone ware, with a salt glaze. Lord Orford says: "I have a coffee cup of Mr. Place's ware; it is of gray earth, with streaks of black, and not superior to common earthenware." This specimen was sold at Strawberry Hill, and is now in the Geological Museum, presented by Mr. A. W. Franks. It is very similar to the small specimens of Dwight's early Fulham ware.

There was a pottery on the river Don, near Doncaster, called the *Don Pottery*, established by Mr. John Green, of New-hill, who came from the Leeds pottery about 1790. In 1807 some other members of his family joined, and the firm was for a short time "Greens, Clark & Co."

Mr. John J. Bagshawe of Sheffield has a pattern book containing designs of nearly 300 specimens; the title is as follows:—Designs of sundry articles of Queen's or cream-coloured earthenware, manufactured by Greens, Clark and Co., at Don Pottery, near Doncaster, with a great variety of other articles. The same enamelled, printed, or ornamented with gold or silver, to any pattern, also with coats of arms, cyphers, landscapes, &c." The Don Pottery was very similar to that of Leeds, frequently producing pierced work baskets, vases, dinner, dessert, and tea services, &c.

Fig. 348 is a canister of octagonal form, of yellow clay, ornamented with chocolate brown appliqué, musical trophies, and medallions of female figures in relief, and very fine work, in emulation of Wedgwood; in the possession of Mr. E. Norman.

The well-known Leeds ware was made by Messrs. Hartley, Greens and Co. in 1770. This ware is of a sort of cream colour, beautifully made, and has much perforated or basket work, sharply cut out of the borders in various patterns. Important centre pieces with figures were also made here, and are easily distinguished from the Staffordshire cream-coloured earthenware. The pieces are frequently stamped "Leeds Pottery;" sometimes with the makers' names. This manufactory is still carried on by Messrs. WARBURTON. BRITTON and Co.

Fig. 349 is a perforated chestnut bowl and cover; and fig. 350 a plate printed with a portrait; in the Geological Museum.

At *Castleford*, about 12 miles from Leeds, DAVID DUNDERDALE established works for the finer kinds of pottery, especially Queen's ware and the black Egyptian; his pottery is usually marked "D D & Co., Castleford."

Fig. 351 is a tea pot, with ornaments in relief, of white ware edged with blue; in the Geological Museum.

Fig. 352. A candlestick, similar; in the Geological Museum.

At *Yarmouth* a potter named ABSOLON decorated pottery of the cream colour. The arrow is found impressed on many pieces, others have the name of Turner. The favourite subjects are single flowers and plants, with their names on the back of the piece.

Fig. 353 is a plate painted with a flower; in the Geological Museum.

A very important manufactory was initiated by Mr. EDWARD BUTLER in 1757, at *Swinton*, near Rotherham, on the estate of the Marquis of Rockingham. In 1765 it was carried on by Mr. William Malpas, and in 1778 by Messrs. Bingley, Brameld & Co., who enlarged the works, and made earthenware of a very superior quality. The well-known Rockingham tea pots, of a mottled chocolate colour, glazed inside with white, were in great repute for extracting the full flavour of the beverage "which cheers but not inebriates."

These vessels are higher, and more like coffee pots, which was considered an improvement. One agent, Mortlock, the

china seller of Oxford Street, paid for that article alone for one season's demand, upwards of £900. These are usually stamped "Rockingham," but the names of "Brameld" and of "Mortlock" are occasionally found. But the aims of the Messrs. Brameld were of a higher character, and some exquisite works of great artistic merit were produced, and which (although not generally known) are occasionally seen. A favourite pattern was a large flower vase, called the lotus vase, formed of upright over-lapping leaves, with birds and butterflies in relief, all enamelled in colours. These may easily be mistaken for Oriental. When the Rockingham works were closed in 1842 many of the moulds were purchased by Mr. John Reed, and transferred to the Mexborough Pottery. Among them was the lotus vase, and the keep of Conisborough Castle, a Norman structure near Swinton.

Newcastle. There were some extensive manufactories here for making Queen's ware, some of which are perforated like that of Leeds, and wicker pattern borders. Some of the earthenware mugs have a pink metallic lustre, and are ornamented with transfer engravings. On these we have a view of the new bridge over the Weir, and on the inside a toad in relief, which, when filled with beer, is unseen, but when the liquor is half drunk becomes visible, much to the horror of a person who is drinking it. One similar, in the Geological Museum, is inscribed—

"Though malt and venom seem united,
Don't break my pot, or be affrighted."

Fig. 353A. A dish of Queen's ware, with fruit in relief, stamped, "Fell, Newcastle."

Fig. 362. A mug, with printed monument of Lord Nelson, inside is a toad; in the Geological Museum.

Fig. 354. A jug, with lustre and subjects in relief; in the Geological Museum.

St. Anthony's, about 2½ miles from Newcastle-upon-Tyne; makers, Sewell and Donkin. Queen's ware and pink metallic lustre, also printed subjects; sometimes Sewell alone, the name stamped. A jug of his make has cupids in relief, coloured

with pink metallic lustred clouds and bronzed borders; in the Geological Museum (see fig. 355). He also produced ware like that of Leeds, pierced wicker baskets, &c.

The stone ware made at Nottingham in the first half of the XVIIIth Century is well known; it has usually a dark brown glaze, with a slightly metallic lustre, and is very hard and durable, and frequently ornamented with outlines of stalks and flowers, especially the pink. Tobacco jars in form of a bear, puzzle jugs, &c.

Fig. 356 is a brown stone ware mug, inscribed "Made at Nottingham the 17th August, 1771."

Fig. 357 is a jug in form of a bear; Geological Museum.

At *Cadborough*, near Rye in Sussex, is a pottery established by Mr. MITCHELL for common sorts of pottery. He has, however, produced some vases of elegant forms of glazed ware.

Fig. 358 is a curious vessel, used at weddings, in form of a pig; and fig. 359 is a small green vase; both are in the Geological Museum.

Lowesby, Leicestershire. Established by Sir FRANCIS FOWKES, *circa* 1835. The mark, sometimes without the fleur-de-lis, is stamped on red terra cotta with black enamelled ornaments, in imitation of Wedgwood.

Fig. 360 and fig. 361 represent a garden pot and a vase; in the Geological Museum.

A manufacture of earthenware was established at *Swansea* about 1750, which was greatly enlarged by Mr. GEORGE HAYNES in 1780, who styled it the "Cambrian Pottery." In 1802 the works were purchased by Mr. Lewis Weston Dillwyn, for the manufacture of pottery; but about 1810 an improvement was made which was termed *opaque porcelain*, and, with the assistance of Mr. Young, the draughtsman employed in delineating natural history, the ware became remarkable for its beautiful and truthful paintings.

The early Swansea ware was elegant in form, as ornaments in form of lamps, &c., frequently covered with a deep blue glaze.

Bristol. At Redcliffe Backs a manufactory of Delft ware was carried on in the last century by a Mr. Frank. There is in the Geological Museum a slab composed of twenty-four tiles, with a view of Redcliffe Church, painted by him about 1738. He was preceded by a potter named Read.

At Temple Backs Mr. Joseph Ring, son-in-law of Cookworthy (after the porcelain works had been relinquished in 1777), opened a manufactory called the "Bristol Pottery." It was carried on for many years, and about 1820 it was occupied by Messrs. Pountney and Allies. The articles produced were similar to those of the superior potteries in Staffordshire, and the mark used was a cross.

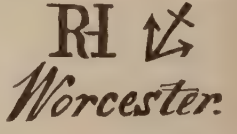
PORCELAIN.

The manufacture of porcelain in England was much earlier than has been generally supposed, and the invention was patented in England by John Dwight of Fulham, in 1671, while that at St. Cloud was not patented until 1702, nearly 30 years afterwards. The words, in Dwight's patent are as clearly indicative of this fact as they can be; it was for "the mistery of transparent earthenware, (commonly known by the name of porcelaine or china.)" Dr. Plot, in his History of Oxfordshire, written in 1677, corroborates the fact. "He," (Dwight) "hath found ways to make an earth, white and transparent as porcellane, and not distinguishable from it by the eye, or by experiments that have been purposely made to try wherein they disagree." The principal test of porcelain being its transparency, there can be no doubt about the nature of the ware here spoken of.

WORCESTER.

Although this manufactory originated more than a century ago, and has always been carried on by private enterprise, it is still in a flourishing state. It was established, in 1751, chiefly through the exertions of Dr. Wall, a physician and a good practical chemist, who in conjunction with others formed the "Worcester Porcelain Company." The early productions

were principally of the useful description, and sold at a cheaper rate than the wares of Bow and Chelsea. A writer in the Annual Register in 1763 says, "We have, indeed, many other manufactures of porcelain which are sold at a cheaper rate than any that is imported, but except the Worcester, they all wear brown, and are subject to crack, especially the glazing, by boiling water." About the year 1757, the important method of multiplying designs upon the biscuit ware by means of transferring impressions of engraved copper plates to the surface, was adopted almost simultaneously with Liverpool; the invention being in fact claimed by both, but we will not wait to discuss the question of priority, for specimens of both, are found bearing the names of Sadler and Green of Liverpool, and Richard Holdship and Robert Hancock of Worcester, dated in the same year. The mark used by Holdship was his initials R. H. and an anchor, being a rebus upon his name; he also printed china for the Derby works, in that case substituting the word Derby for Worcester under his initials. Hancock's name was usually written at length. The garden scenes and tea parties printed upon the Worcester ware are well known. Bat printing succeeded the printing from engraved or etched plates. This new style, instead of being first printed upon paper and then transferred, was accomplished thus: the plate was stippled with a fine point by London artists after designs by Cipriani, Bartolozzi, Cosway, and Angelica Kauffman, so fashionable about the beginning of this century,—landscapes, shells, fruit, flowers, etc. The copper plate being carefully cleaned, a thin coating of linseed oil was laid upon it, and removed by the palm of the hand from the surface, leaving the oil in the engraved spots; instead of paper, bats of glue were used, cut into squares of the size of the engraving; one of these bats was pressed on to the plate, so as to receive the oil out of the engraved holes, and laid on to the china, transferring the oil to the surface; it was then dusted with the colour required, the superfluous colour being removed carefully with cotton wool, and then placed in the kiln.



The porcelain made from 1760 to 1770 was of very superior quality, and the colours used upon some of the ornamental pieces and services approached very closely to those of Chelsea, the patterns were usually in imitation of Japanese. There are some Worcester vases finely painted with classical figures and subjects by Donaldson, but as he was not attached to the works, and painted also for Chelsea, the vases were probably purchased in the white state, and decorated in London, a very common occurrence. In 1772 the works were sold and another proprietary formed, Dr. Wall still having the superintendance.

In 1783 the Worcester porcelain works were purchased by Mr. Thomas Flight, from whom it afterwards passed to Messrs. Flight and Barr; the principal painters at this time were: Pennington, who painted figures; Astle, flowers; Davis, exotic birds in the Chelsea style; Webster, landscapes and flowers; Barker, shells; Brewer of Derby, landscapes; and Baxter, an accomplished artist, painted figure subjects.

The marks upon Worcester porcelain are of great variety, but they still historically denote the changes that have occurred in the direction of the manufactory, and we are thereby better able to ascertain the dates of particular specimens. The proprietors seem to have copied the marks of all the celebrated fabriques in their turn. A few of those most frequently used are here given, from *Marks and Monograms on Pottery and Porcelain*, by W. Chaffers.

The Worcester works remained with Messrs. Flight and Barr until 1840, when the two principal manufactories of Worcester—that of Flight and Barr, and that of the Messrs. Chamberlain, were amalgamated; the plant and stock removed to the premises of the latter, and it was styled Chamberlain and Co. The last-named works were established by Robert Chamberlain in 1786; he was the first apprentice at the Old Worcester Porcelain Company, and he and his brother Humphrey took premises in High Street. At first they only decorated porcelain, which they bought of Turner of Caughley;

but afterwards manufactured largely on their own account, and their business increased to a great extent, being patronized by the Royal Family. A full-dress service for the East India Company at Madras, was supplied at £4190; another for the Prince Regent cost £4000. The well-known breakfast service made by them, by order of Lord Nelson, but which is supposed to have been presented by the ladies—in some way passed out of the family. To give an idea of the prevailing taste for showy china in the beginning of this century, Mr. Binns says that Messrs. Chamberlain paid on an average for wages £4500 per annum; and the amount for gold alone to decorate the porcelain was £900. per annum. The usual mark was simply "Chamberlain's Worcester."

These two works were united in 1840, and remained so until 1852, when Messrs. Kerr and Binns became the ostensible proprietors. In 1862 another Joint Stock Company was formed, Mr. R. W. Binns having the direction of the artistic department, and Mr. Edward Phillips being general superintendent.

Examples.

Fig. 362. Plate, decorated with blue and gold, by Chamberlain. Fig. 363. Mug with transfer, The King of Prussia. Fig. 364. Sucrier and milk jug, with transfer of garden scenes. Fig. 365. Jug, blue ground, with painted medallions of flowers and birds. These are in the Geological Museum.

Fig. 366. Cup and Saucer, dragon pattern, S. K. Museum.

Fig. 366A. Portion of a service, Japan pattern, blue, red and gold; in Mr. Chaffers' collection.

Fig. 366B. Portions of a service, transfer coloured views and figures, partly gilt; in the possession of Mr. W. Chaffers.

SWINTON, near Rotherham. The manufacture of porcelain at the Rockingham works was introduced about the year 1823 by Mr. Thomas Brameld, who spared no expense in endeavouring to bring it to perfection, under the patronage of the Earl Fitzwilliam. The china was of a

KING of PRUSSIA

superior description, and the painting and decoration of high character. The ordinary services were marked BRAMELD, the ornamental pieces were stencilled with a griffin. In 1826 the proprietor became embarrassed, but the works were continued by the Earl's assistance until 1842. In 1832 they succeeded in obtaining royal patronage, and a magnificent service was ordered by King William IV.; instead, however, of placing the firm in a more flourishing condition, it was actually the cause of their ruin, for the expense incurred by the engagement of first-class artists, and the superabundance of gold employed in decorating it, resulted in so great a loss that the manufacture was totally discontinued a few years after.

Fig. 367 is a pattern plate in the Geological Museum, and fig. 368 a vase or centre piece of the service made for William IV. in the possession of Mr. E. Norman.

DERBY.

The earliest manufactory was called "the Derby Pot works," and was carried on at Cock Pit Hill by Messrs. John and Christopher Heath for pottery and porcelain. It is said to have been on an extensive scale, but little is known of its operations. The proprietors, who were bankers in Full Street, became bankrupt in 1780, when the stock was sold and the works discontinued.

The "Derby porcelain manufactory" was founded in 1751 by William Duesbury; the first productions were chimney ornaments, lambs, sheep, and services for the table, but it was not probably until he purchased the Chelsea works in 1769 that any great reputation was acquired, and few if any specimens can be identified. On this occasion the pieces were marked with a D and an anchor across it, denoting the union of the Derby and Chelsea works; these are called Derby-Chelsea porcelain. Some beautiful examples of porcelain painted in the Chinese style were produced about this time, but as the rage for Oriental seemed so prevalent, the proprietor to insure the sale of his china, copied the Chinese marks as well as the style of decoration; and the

Dresden mark of the crossed swords is also sometimes found upon them. But their ordinary trade mark was the D and anchor. Subsequently, after royal patronage was accorded, the mark was altered to an italic *D*, with a cross above, and three dots in each side angle, surmounted by a crown. This china is termed Crown-Derby, and was adopted from 1780, and continued by Mr. Bloor his successor as late as 1830. After the purchase of the Chelsea and Bow works, the Derby porcelain manufactory rose to great importance; the proprietors having of course retained the best workmen who had been engaged there. In fact, with all the models and moulds, the mixers, throwers and painters of those two great establishments, it may be considered as the Chelsea and Bow works continued in another locality. Upon the death of Mr. William Duesbury, in 1785, his son William still remained there, and a third William Duesbury succeeded in the beginning of this century. Robert Bloor, about 1815, took the works, which were altogether closed in 1848. An offshoot, however, is still carried on by Messrs. Stevenson and Hancock.

Examples.

Fig. 369. Crown-Derby scent vase, with flowers in relief.

Fig. 370. Plate, painted with flowers, by Billingsley; and

Fig. 371. Crown-Derby cup, cover and saucer; in the Geological Museum.

Fig. 372. Chelsea-Derby vase with painted medallions; and

Fig. 373. Pair of groups, lovers in alcoves; Lady C. Schreiber.

Fig. 374. Porcelain cup of the early Cock Pit Hill works; Mr. Alfred Wallis.

Fig. 375. Pair of Chelsea-Derby vases, view of Kedleston Hall, etc., with gold stripes; Lord Scarsdale.

Figs. 376 to 378. Three cups and a saucer; Lord Scarsdale.

Fig. 379. "The Derby prentice plate," kept for sixty years

at the works as a pattern, painted by Billingsley, c. 1785; Mr. John Haslem.

Fig. 380. "The thistle plate," painted by W. Pegg, c. 1800; Mr. John Haslem.

Fig. 381. "The Rodney Jug," painted by E. Withers, c. 1782, used by a club of china painters at Derby for 70 years; Miss Ward.

Fig. 382. Pair of cups, painted with views near Derby; Mr. John Haslem.

Fig. 383. Chelsea-Derby tea pot, and cup and saucer, painted with flowers and gold lines; Mrs. Nixon.

Fig. 384. Chocolate cup, gilt border, with feather sprig; Major J. Evans.

Fig. 385. Chocolate cup, blue and gold border; the Earl of Chesterfield.

Fig. 386. Cup and saucer, blue and gold, jewelled; Captain F. N. Smith.

Fig. 387. Crown-Derby cup, painted with the smugglers and flowers on gold ground; Mr. J. Sanders.

Burton-on-Trent. A manufactory of earthenware was established here early in this century, and about 1839 porcelain was made and carried on for seven years: a specimen of the ware is here given. Fig. 388, a porcelain comport, painted with flowers and fruit, belonging to Mr. W. Bemrose, jun.

Wirksworth. A china manufactory existed here about 1770, as well as pottery, established by a Mr. Gill, and continued for about 20 years, but no mark is known.

Fig. 389 is a cup and cover assigned to this place; Mr. W. Bemrose, jun.

Pinxton. A manufacture of porcelain was established at Pinxton in Derbyshire, about 1795, by Mr. Billingsley in partnership with Mr. John Coke; the former was a practical potter, having been engaged at the Derby works as a flower painter, in which he excelled; he brought with him a staff of workmen and their families, and the concern went on successfully for about five or six years, when Billingsley left the concern, and

it was continued by Coke, afterwards by Cutts the foreman, but altogether discontinued about 1812. The ware made here by Billingsley was of that peculiar transparent character of which the receipt was only known to himself, and which he subsequently introduced at Nantgarw; a favourite pattern was the French sprig or "Chantilly," being an imitation of the Angouleme china. We give the following examples:

Fig. 390. A flower pot, French sprig pattern; Mr. W. Bemrose, jun.

Fig. 391. Ice pail, primrose ground, with deep border of flowers by Billingsley; S. K. Museum.

Fig. 392. A sugar bowl and cover painted with landscapes, red border; Mr. John Hawkins.

Fig. 393. A jardinière, painted with views of Dove Dale and other places in Derbyshire; Mr. John Haslem.

LOWESTOFT.

Although the manufactory of porcelain at Lowestoft was one of the largest in England, yet the recollection of its existence and the productions which emanated from it have been lost sight of, and have gradually died away, although it was in active work for fifty years, and only ceased in the commencement of the present century. It is well remembered by the older inhabitants of Lowestoft, who ridicule the idea of anybody doubting it, and the houses in the vicinity are teeming with Lowestoft china; in fact, it is to be found all over England, but is usually, for want of a better and truer name, classed as "Oriental," being a sort of hybrid ware which nobody who knew what the true Chinese porcelain was, could for a moment mistake.

On the site of the old works one of the kilns still remains, and the cottages where the clay was prepared at Gunton are in existence, as also the great wheel which ground the materials of the ware.

The manufactory was established about 1756; the owner of Gunton Hall, Hewlin Luson, Esq., having discovered on his estate some fine clay, which, upon examination, was found

suitable for making porcelain; hence the origin of the china manufactory at Lowestoft. Gillingwater says it met with great opposition from the china manufactories near London, who actually bribed the workmen to spoil the ware made there, and exercised every art to render the scheme abortive; but, notwithstanding this unhandsome treatment, the manufactory was permanently established by Messrs. Walker, Browne, Aldred and Richman. Several important aids were favourable to the undertaking; they had on the sea shore the finest and purest sand which could be found on the coast of England, and as silica entered largely into the composition of their china, it was essential to the proprietors.

That a very considerable trade was carried on here in the manufacture of porcelain is beyond dispute, not only in the adjacent counties but in London, where, according to Gillingwater (*History of Lowestoft*), a warehouse was kept to execute the orders received from London and the adjoining towns, and Lowestoft being on the extreme easternly point of England, the inhabitants had great intercourse with Holland, where doubtless much of the ware was sold, and it is thought a considerable amount was exported for the Turkish market. Its greatest prosperity was from 1770 to 1800.

The works were closed in 1802, and the best workmen were transferred to the Worcester works, which will account for many striking similarities between the blue wares.

The question about *hard paste* having been made at Lowestoft is placed beyond dispute upon the best authority. It was probably introduced about 1775, after Champion's failure. There are several parties now living there who can testify to the fact that nothing passed out of the factory but what was made in it, and that no Oriental porcelain ever came into it to be decorated. There is a much greater variety of Lowestoft porcelain than is generally imagined; the most frequent is *hard paste*, ornamented with pink and purple roses and minute highly-finished roses in festoons. The ornamental borders are exceedingly rich, being diapered with gold and colours. The more highly-finished services usually have the initials or

coats of arms of the families for whom they were made, and are superior both in design and delicacy of pencilling and finish to most other English manufactures. A rich cobalt blue was sometimes introduced in the borders, overlaid with gold stars.

The principal painters were Powles, who painted views and landscapes; a French artist named Rose, who painted flowers; Robert Allen, Sparham, Curtis, Redgrave, &c. For a detailed account of this important manufactory, the reader is referred to *Marks and Monograms on Pottery and Porcelain*, by W. Chaffers, pages 612-640.

Examples.

Figs. 394 and 395 represent a plate, cup and cover, with views and birds, elaborately gilt, attributed to Lowestoft.

Fig. 396. Cup and saucer, with an owl, the crest of Woodley of Beccles; in Mr. Walker Joy's collection.

Figs. 397 to 401. Coffee pot and four cups, of this manufactory; in Mr. Emerson Norman's collection.

PLYMOUTH.

As early as 1758 William Cookworthy commenced his experiments to ascertain the nature of true porcelain of hard paste, and had searched with great perseverance throughout England for the materials which had been described by the Père d'Entrecolles as the constituent parts of Chinese porcelain. At length a friend of his discovered on the estate of Lord Camelford, in the parish of St. Stephen's, Cornwall, "a certain white saponaceous clay, and close by it a species of granite or moorstone, white with greenish spots, which he immediately perceived to be the two long sought-for ingredients, the one giving whiteness and body to the paste, the other vitrification and transparency." Lord Camelford says, in a letter to Mr. Polwhele—"The difficulties found in proportioning properly these materials so as to give exactly the necessary degree of vitrification and no more, and other niceties with regard to the manipulation, discouraged us from

R

proceeding in this concern, after we had procured a patent for the use of our materials, and expended on it between £2,000. or £3,000. We then sold our interest to Mr. Champion of Bristol." The patent was dated 17th March, 1768, and the materials are described as growan stone and growan clay. They carried on the works for nearly six years, and consequently made a considerable quantity of ware. Cookworthy engaged the services of a French artist, M. Soqui, whose ornamental delineations on the articles produced here were very beautiful. Some elegant salt cellars and table ornaments in form of open conch shells resting on a bed of coral, &c., all well modelled in hard paste, were favourites for the table.

They continued to work this manufactory until 1774, when the patent right was sold and transferred to Richard Champion.

Examples.

Fig. 402. Coffee pot, blue ground, and panels of flowers; Fig. 403. Beaker and cover, painted with flowers; Fig. 404. A bird in white porcelain; these are in Lady C. Schreiber's collection.

Fig. 405. Statuette of Woodward the actor; bearing the Plymouth mark.

Fig. 406. Pair of figures, shepherd and shepherdess; Fig. 407. Sweetmeat stand of shells and rock work; Fig. 408. Centre piece, similar; these are in Mr. W. Edkins' collection.

BRISTOL.

A manufactory of English porcelain, *soft paste*, was founded at Bristol about 1772 by Richard Champion, but to this he afterwards added the manufacture of *hard paste*, having in 1774 purchased Cookworthy's patent. The ware was, however, brought to great perfection, but the large outlay prevented its being remunerative, and in three or four years he sold his interest in the patent to a company of Staffordshire potters. Horace Walpole, in his catalogue, speaks of "a cup and saucer, white, with green festoons of flowers," and this

was a favourite pattern for services. In these few years a considerable quantity was made; the mark was a cross painted in grey or slate colour; but sometimes the crossed swords were adopted.

Examples.

Fig. 409. Dish, painted with flowers, presented by a descendant of Mr. Cookworthy; Figs. 410 and 411. Bowl and cover, cup and inkstand; in the Geological Museum.

Figs. 412 and 413. Two tea pots, painted with flowers; Fig. 414. Dish, painted with flowers; Fig. 415. Tripod, supported by griffins; Fig. 416. Shell salt cellar; in Lady C. Schreiber's collection.

Caughley, near Broseley, Salop. This manufactory was established in 1751 by a Mr. Brown, and afterwards carried on by Mr. Gallimore. It was not until 1772 that it rose to any importance, when Mr. Thomas Turner commenced operations. He came from the Worcester porcelain manufactory; he was an engraver, and probably learnt his art from Robert Hancock.

The excellence of Turner's porcelain gained him great patronage. In 1780 he produced the celebrated "willow pattern," which, even at the present day, is in great demand, and completed the first blue printed table service made in England. Mr. Thomas Minton of Stoke assisted in the completion of it, being articled as an engraver there.

Mr. John Rose was also in Mr. Turner's service. In 1799 Turner retired and Rose became proprietor by purchase; who altogether removed the works to Coalport about 1814 or 1815.

The Salopian porcelain had several marks, and has been frequently confounded with the Worcester; on the early ware the word "Salopian" is impressed, but sometimes the letter *S* only. The blue printed china made by Turner, of Oriental designs, are marked with Arabic numerals, with flourishes giving them an Oriental character; some of the jugs have a crescent like the Worcester mark.

Fig. 417. Jug, painted in blue, inscribed "James Kennedy,

1778"; Fig. 418. Mug, painted in blue, with birds and fruit; Fig. 419. Plate, blue landscape and figures; in the Geological Museum.

The porcelain works at COALPORT were established by Mr. John Rose about 1780 or 1790, having removed his manufactory from Jackfield. He carried on this and the Caughley works simultaneously. In 1820, having purchased both the Swansea and the Nantgarw manufactories, they were incorporated with Coalport, and Billingsley of Nantgarw (whose beautiful transparent china is well known) was engaged as mixer of the clays, and remained there until his death in 1828. His receipts for making this china are still in the possession of the firm, but it is too expensive a process to be followed to any great extent, except in special services. The "worm sprig" and the "Tournay sprig" were much made at Coalport. In porcelain and pottery the old "willow pattern" and the "blue dragon" still remained staple articles.

COLEBROOK DALE is another name for the Coalport works. The letters C D and C. B. D are frequently found upon the decorative china. A more intricate mark has been used since 1861, composed of a large cursive monogram of S and C for Coalport, Salop; within the three loops are the Roman capitals C. S and N, signifying that the works of Caughley, Swansea and Nantgarw have been added.

The mark of a red rose is found on some of Rose's early china. The ware is well known, and has much the character of the Derby.

Fig. 420 is a pattern plate (part of a service) given by Her Majesty to the Emperor of Russia; in the Geological Museum.

BOW.

The manufactory of porcelain at Stratford-le-Bow was established about 1730. Thomas Frye, an eminent painter, appears to have been instrumental in bringing the china to that perfection for which the manufactory was celebrated. He took out two patents for the improvement of porcelain;

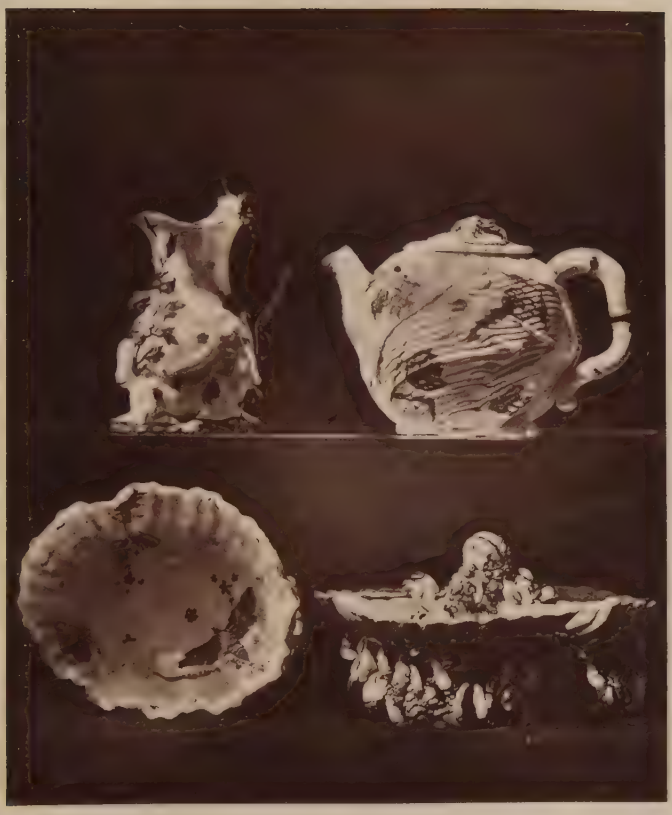
the first in 1744 was in conjunction with Edward Heylin, the second in 1749. In these the processes are minutely described. In 1750 the works were disposed of to Messrs. Crowther and Weatherby, who also had a warehouse at St. Catherine's, near the Tower. In Aris' *Birmingham Gazette* for 1753 we find an advertisement for "painters in the blue and white potting way, and enamellers on china ware, to apply at the China House near Bow; likewise painters brought up in the snuff box way, &c., and a person who can model small figures in clay neatly." In 1763 "John Crowther of Cornhill, china man," became bankrupt, and in the following year we find gazetted "Benjamin Weatherby of St. Catherine's." Crowther recommenced business; and in 1770 we find in the *Directory* that John Crowther of the Bow China Works had a warehouse at 28, St. Paul's Church Yard, and that the firm of Weatherby and Co., potters, were still in existence, and probably were concerned with him.

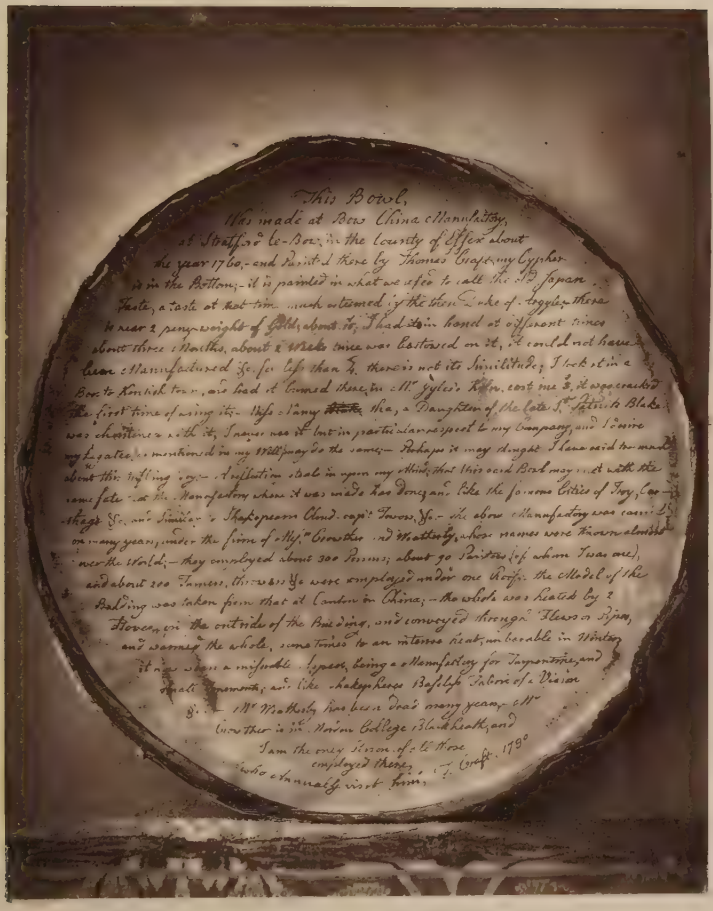
The interesting bowl made at the Bow works in the year 1760, and painted by Thomas Craft (now in the British Museum), is accompanied by a short history of the works, and informs us that the names of the proprietors were known all over the world, that they employed 300 persons, about 90 painters, and 200 turners, throwers, &c., all under one roof. (See illustration, figs. 433 and 434.) In 1775 or 1776 the works were sold to Mr. Duesbury, and all the moulds and implements transferred to Derby.

In *Nollekens and his Times* we find a gossip between him and Betew, stating that Nollekens, Moser, Crisp and Bacon used occasionally to model for the Bow works; that spirited figures were produced there—"Quin in Falstaff," "Garrick in Richard," "Frederick Duke of Cumberland," &c.

Vases with flowers, painted, and with ornaments in relief, are frequently seen. A favourite pattern was Chinese daisies, birds, quails, &c.

A triangle stamped underneath the ware is supposed to be a Bow mark; but it is also found upon ware marked *Chelsea*. The well-known milk jug, of goats in relief with





This Bowl,
Was made at Bow China Manufactory,
at Stratford-le-Bow, in the County of Essex about
the year 1760,- and painted here by Thomas Craft, my Cypher
is in the Bottom,- it is painted in what we used to call the Old Japan
Taste, a taste at that time much esteemed if the then Duke of Argyle threw
in near 2 pennyweight of Gold, about 6s. I had it in hand at different times
about three Months, about a Week since was Enstoved on it, it could not have
been a Manufactured for less than £. there is not its Similitude, I took it in a
Box to Kentish Town, as I had it Carried there, in Mr. Fyles's Fly, cost me 3s. It was created
the first time of using its Use - Many Miss, a Daughter of the late Sr. Patrick Blake
was christened with it, I name was it but in particular respect to my Company, and I crave
my Pardon, as mentioned in my Will pray do the same.- Perhaps it may thought I have said too much
about this trifling Item - Reflection shall in upon my mind, that this said Bowl may meet with the
same fate - as the Manufactory where it was made has done, and like the famous Cities of Troy, Car-
thage &c. and Similar - Shakespeares Cloud-capt Towers, &c.- the above Manufactory was carried
on many years, under the firm of Mr. Crowther and Mattocks, whose names were Known almost
over the World.- they employed about 300 Persons, about 30 Painters (of whom I was one),
and about 200 Flowers, thirteen Ks were employed under one Roof. the Model of the
Building was taken from that at Canton in China,- the which was heated by a
Stove, in the centre of the Building, and conveyed through Flues in Japan,
and warmed the whole, sometimes to an intense heat, unbearable in Winter,
it was then a miserable Lyceum, being a Manufactory for Turpentine, and
Oil, Varnish, &c. like Shakespeares Baseless Fabric of a Vision
&c.- Mr. Mattocks has been dead many years, Mr.
Crowther is in Union College Blackheath, and
I am the only Person of the three
employed there, T. Craft 1790
Twice a Annually visit Town.

a bee in front, supposed to represent B for Bow (but actually a wasp) has a triangle; one in Mr. Russell's collection, marked with a triangle, has also legibly written, "Chelsea, 1745." The salt cellars, also with crawfish in full relief and rock work, bear the same mark; but Walpole, in his *Catalogue of the Strawberry Hill Collection*, speaks of "Two white salt cellars with crawfish in relief of Chelsea china." Some of these have the triangle stamped, others have it in blue. On some china, supposed with more reason to have been made at Bow, we find a bow and arrow, but any marks upon the ware are scarce. For a more detailed account of the Bow porcelain manufactory, the reader is referred to *Marks and Monograms on Pottery and Porcelain*, by W. Chaffers, 3rd edition, pp. 676-699.

Examples.

Fig. 421. Salts (pair of), kneeling figures holding shells (see fragment found at Bow, Chaffers' *Marks and Monograms*, p. 699). Fig. 422. Statuette of Mrs. Kitty Clive, of white china; in Mr. John J. Bagshawe's collection.

Fig. 423. Milk pot, with goats and bee in relief. Fig. 424. Tea pot, flowers and insects. Fig. 425. Salt cellar, shells in relief. Fig. 426. Bowl on foot, with insects. Fig. 427. "New Canton" inkstand, 1751. Fig. 428. Plate, painted flowers and hawthorn, relief border. Figs. 429, 430. Two cups, one flowers, the other hawthorn pattern; in the Geological Museum.

Fig. 431. Tea pot, printed with the King of Prussia; fig. 332. Plate, printed with Æneas and Anchises; in Lady C. Schreiber's collection.

Figs. 433 and 434. Bowl, painted by Thomas Craft in 1760, and inscription; in the British Museum.

Fig. 435. Porcelain figure, a coloured model of the Farnese Flora at Naples, ascribed to John Bacon, R.A., late XVIIIth Century; in the S. K. Museum.

Fig. 436. Vase with scrolls and cover, with flowers and birds in full relief; fig. 437. Basket vase, supported by two cupids; fig. 438. Sauce boat, flowers, &c. in relief; fig. 439.

Pug dog of white china; fig. 440. A sphinx of white china; fig. 441. Bust of George II. on a pedestal, height 17 inches; in Lady C. Schreiber's collection.

Fig. 441A. A white china group of the Seasons; and Fig. 441B. A coloured group of the well-known "Tea Party" (slightly damaged); in Mr. John Sanders' collection.

CHELSEA.

The celebrated porcelain manufactory of Chelsea was established shortly after Bow, about 1740, and the early productions of the two are frequently mistaken one for the other; but, fortunately, the Chelsea wares subsequently, especially the finest pieces, were marked with an anchor in gold or red. The period of its greatest excellence was from 1750 to 1765. It has been thought that Venetian workmen were first engaged here, and this supposition is in some degree borne out by the great similarity of the two wares both in painting and gilding, added to which, the mark upon both is a red anchor, and both are of a fine soft paste.

The early ware made at Chelsea, especially the plates, have underneath three spots or blemishes, caused by the contact of the three points, on which the piece rested in the kiln, removing the glaze.

Faulkner, in his *History of Chelsea*, says, "The manufactory was set on foot by M. Sprimont, a foreigner. The original proprietor having acquired a large fortune, retired from the concern, and his successors, wanting his enterprise and spirit, did not so well succeed, but in a few years abandoned it." Who these successors were we have not been able to find out, unless the allusion is to Mr. W. Duesbury of Derby, for it passed directly from the hands of M. Sprimont to him.

The early pieces were copied principally from the Oriental, being decorated with Chinese patterns, and these were marked with an embossed anchor.

A fine set of Chelsea porcelain, which cost upwards of £1,000. was presented by the King and Queen to the Duke of Mecklenburg in 1763.

The beautiful vases in the French style, in imitation of Sèvres, with *gros bleu*, crimson, turquoise and apple-green grounds, were made from 1760 to 1765.

The Foundling Vase, 24 inches high, (one of a pair) was presented to the Hospital in 1762 by Dr. Garnier, and a pair of vases given to the British Museum, is thus recorded in the donation book:—"Two very fine porcelain jars of the Chelsea manufactory, made in the year 1762, under the direction of Mr. Sprimont, from a person unknown, through Mr. Empson." (See fig. 452.)

In 1769, by order of Mr. Sprimont, the proprietor of the Chelsea porcelain manufactory, the whole of the matchless pieces, consisting of valuable vases, urns, table and dessert services, were sold by auction, also the fine models, mills, kilns, presses, buildings, &c."

The works were purchased by Mr. W. Duesbury of Derby, and carried on by him at Chelsea until 1784. The later pieces made here under his direction are easily distinguished; these vessels are of simple elegant forms, with the frequent recurrence of gold stripes, and the same forms and style were adopted simultaneously at Derby, but they are inferior to the vases made when M. Sprimont had the works under his direction. The pieces marked with an anchor surmounted by a crown are Duesbury's productions at Chelsea.

Examples.

Fig. 442. Statuette of Marshall Conway; fig. 443. Statuette of Wilkes; fig. 444, 445. Shepherd and shepherdess; fig. 446 to 451. Six birds, some with raised anchor; in Lady C. Schreiber's collection.

Fig. 452. A large Chelsea vase; "Death of Cleopatra;" in the British Museum.

Fig. 453. Vase, supported by three caryatides; fig. 454, 455. A pair of figures, the Pedlar and his Wife; in Lady C. Schreiber's collection.

Fig. 456. Statuette of Diana with a dog; fig. 457. Vase, in imitation of wicker work, scroll stand and birds; fig. 458.

Plate, with rose bud and leaves in relief, coloured; fig. 459. Dish for fruit, painted with flowers; Miss Hartley's collection.

Fig. 460. Group of the three Maries before the cross; in Lady C. Schreiber's collection.

Swansea. Mr. Dillwyn retired from the concern in 1813, leaving it to his son, Mr. L. L. Dillwyn. It was in the year 1814 that the manufacture of porcelain was revived at Swansea. At that time Billingsley, or Beely (a contraction of his real name and by which he was probably best known), had commenced making his beautiful porcelain, which was much admired, at Nantgarw; it naturally attracted Mr. Dillwyn's attention, and conceiving that the kilns used by Billingsley and Walker might be considerably improved, made arrangements with them to carry out their process at Swansea; with this view, two new kilns were erected at the Cambrian pottery, and the manufacture conducted by them for some considerable time. Hence the origin of the Swansea porcelain, which obtained great repute, and it was continued for six or seven years, an excellent body having been obtained. Baxter, a clever painter of figure subjects, left Worcester and entered Mr. Dillwyn's service in 1816, and continued there for three years, returning to Worcester in 1819. In the year 1820 the manufactory was discontinued, and all the moulds and appliances purchased by Mr. John Rose, who removed them to Coalport about the same time as those of Nantgarw. The ware is usually stencilled in red 'Swansea.' The mark, sometimes impressed or in colour, is a trident, occasionally two tridents crossed, as in the margin.

Figs. 461, 462, are two plates in the Geological Museum.

Nantgarw. This porcelain manufactory was established in 1813, by Billingsley, a celebrated flower painter of Derby; he served his time to Mr. Duesbury for five years, from 1774 to 1779, and probably left there about 1785. In some of the early Derby pattern books, mentioned by Mr. Binns, now at Worcester, we frequently find "to be painted with Billingsley's

flowers," particularly specified, so that he was a desirable workman at that time. He was not only a first-class painter, but he thoroughly understood the manufacture of porcelain in all its branches. In 1795 he established a porcelain manufactory at Pinxton, in partnership with a Mr. John Coke; here he remained about five years, dissolving partnership in 1800, but the works were continued until 1812. In 1800 we find him superintending a small decorating establishment at Mansfield, where he remained for four years. In 1804 he was at Torksey, in Lincolnshire, engaged in a manufactory there. Mr. Marryat says he married a daughter of Mr. Landers, the banker, and for some time carried on the business of a painter on glass at Bristol; if so, it must have been between this and 1811, for in that year he was engaged by Messrs. Flight and Barr, of Worcester, in the mixing room, until 1813, when he left, probably in consequence of Mr. Barr's death. His son-in-law Walker, was also at the Worcester works, and made some great improvements; he introduced that most important invention, the *Reverberating enamel kiln*, already in use at London and Derby; the method of building this kiln was kept secret, Walker always working at night to complete it.

In 1813, Billingsley and Walker left Worcester to establish a porcelain manufactory at Nantgarw. Here they produced some very fine porcelain, of the same peculiar character as that of Pinxton, with a sort of vitreous appearance and a granulated fracture like lump sugar, which being very soft paste would not in all cases stand the heat of the kiln; some of the early pieces are consequently frequently found cracked on the glaze, or slightly warped and bent.

The Nantgarw porcelain was of remarkably fine body and texture, but its production was expensive; specimens are scarce and command high prices. About the year 1820 the manufacture was discontinued, Billingsley and Walker having disposed of their interest in the concern to Mr. J. Rose, the moulds and everything connected with the works were removed to Coalport, and they superintended them until Billingsley's death, which happened in 1828.

Examples.

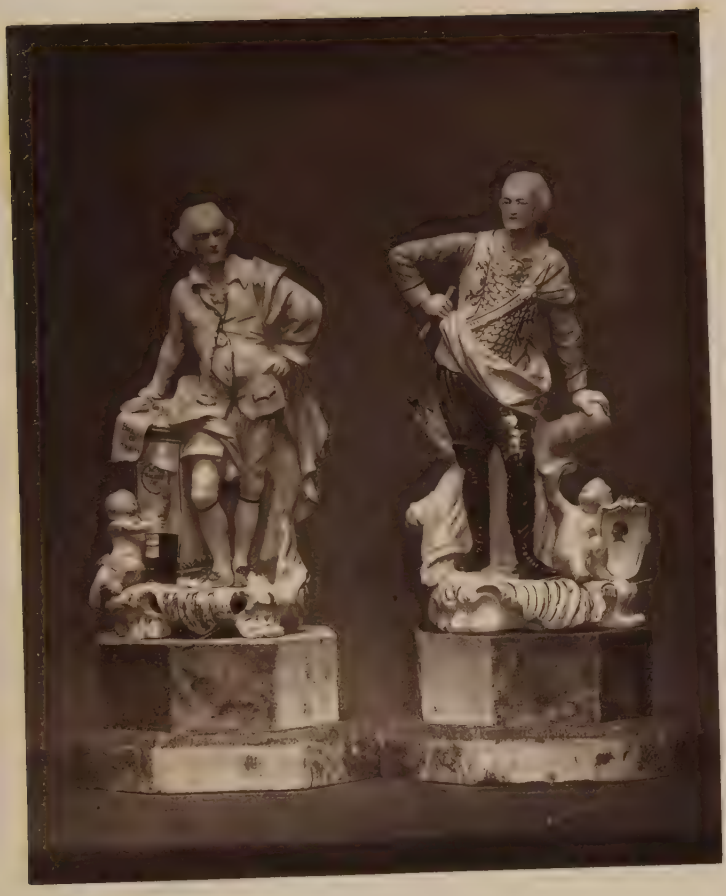
Fig. 463, 464. Two plates painted with flowers; in the Geological Museum.

Fig. 465. Cup and saucer, birds and flowers; in the S. K. Museum.

Fig. 466. Vase with a band of flowers, the Welsh harp forming the handles; Fig. 467. Vase with flowers and gold scrolls; Fig. 468. Vase, painted with flowers, gilt vine ornament in relief; in the collection of Mr. W. Bemrose, jun.

THE END.

Dryden Press: J. Davy & Sons, 137, Long Acre, London.



EUTERPE.

STAFFORDSHIRE
COUNTY REFERENCE
LIBRARY
HANLEY
STOKE-ON-TRENT

STAFFORDSHIRE
COUNTY REFERENCE
LIBRARY
HANLEY
STOKE-ON-TRENT